a
Pablo de Sarasate.

CONCERTO

pour le

VIOLON

avec accompagnement d'Orchestre

par

E. BERNARD.

OP. 29.

Partition et parties d'Orchestre. Mk.
Edition pour Violon avec Piano. Mk. 8.50.

Ries & Erler à Berlin
Editeurs de la cour de S. M. le Roi de Saxe

Nouvelle Edition.

MUSICAL MATTERS.

The Thirteenth Symphony Concert in Music Hall.

REVIEW OF MASSENET'S "MANON"

Concerts and Operas for the Week "Mors et Vita."

THE SYMPHONY CONCERT.

The second period of this season's symphony concerts was begun Saturday evening, the 13th programme being:

W. A. Mozart.	Symphony in E flat, No. 3. Adagio: Allegro—Andante.—Menuetto (Allegretto).—Finale (Allegro).
E. Bernard.	Concerto for violin in G major. Allegro; Andante; Allegro.
Fr. Schubert.	Andante from the Tragic Symphony.
Rich. Wagne	Kaisermarsch.

Mr. Adamowski was the soloist, and to him comes the credit of presenting for the first time in Boston a concerto for violin which is well worth the hearing. It is written plausibly and gracefully, in good form and without recourse o outre effects which, in a near descendent of he school of DeBeriot and Artot, is the more noticeable. The last movement calls for considerable technical display and is full of dash. The andante has a half-melancholy, pensive subject (the G string speaking freely), though its theme is not one which more than touches the emotions. The concerto is orchestrated in a reposeful yet reliant way which speaks well for its composer's knowledge; many a clever touch among the wooden-wind is just as good writing in its subdued, almost noiseless progression as if it was blatant and compelled the attention of the listener. Mr. Adamowski is the same refined player as of yore. In music of this school he appears at his best, as was evidenced by his performance of this concerto. M. Bernard is a musician of Paris, none of whose works had before had a hearing among us. The Mozart symphony is ever fresh and charming; such elegance of musical diction was scarce ever given to any other composer. The inexhaustible flow of melody, the suavity, clearness and finish of Mozart's orchestral writing is beyond affirming: it is musical law; yet it does not make the appeal to one's deeper emotions as Beethoven, Schubert or Wagner do innumerable times throughout their purely instrumental scores. Gifted with marvellous facility in composition Mozart sped on until his opuses in the division of symphonies seem countless beside the nine of Beethoven, Schubert's ten and the modest few of Schumann; but it seems unmistakable that this effortless, spontaneous and continuous giving forth should have been to Mozart hardly more than what to a skilled youth are the problems of his geometry or the mysteries of his Greek. We wonder how Handel would seem throughout a series of fifty symphonies; repeating himself, of course, but it would be after the manner of the earnest thinker, not of the dilettanti. The symphony was beautifully played; the skillful interweaving of parts, each a part of a whole, but that so complete a structure, demands the surest skill and the finest balance the orchestra possesses, and it is as a delineator that Mr. Gericke excels. The excerpts from Schubert's tragic symphony and the exulting Kaisermarsch were faultlessly performed. The Wagner number was more than welcome. The next programme is unusually important. Schumann's music to "Manfred" will be sung for the second time at these concerts, and Mr. George Riddle will read the connecting poem. A chorus has been working under Mr. Gericke's direction in preparing the choral portions, while the assignments as soloists are given to Miss Emma Hayden Eames, Miss Mary How, Mr. Charles F. Webber and Mr. C. E. Hay. A new work for chorus written by Mr. Gericke will also be sung, and Spohr's "Faust" overture played. It being impossible to secure the chorus for the Friday rehearsal, the following substitute programme is offered: H. Berlioz, overture (Carnaval Romaine); Mehul, aria (Joseph); Fr. Liszt, Hungarian Rhapsody, No. 1; Fr. Liszt, song, "The Loreley"; L. v. Beethoven, Symphony in F (Pastorale) No. 6. Mr. Charles F. Webber will sing the Mehul and Liszt numbers, and the compliment to the rehearsal audience in securing a tenor soloist is one which the management might repeat before the Saturday evening audience with signal advantage. It is true that the art of singing is well nigh lost; but it would be the kindest possible experiment were the patrons of the symphony concerts given a chance to hear some of the male survivors.

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra at Music Hall, last night, was listened to by a goodly-sized audience, despite the unfavorable state of the weather. The programme was an excellent one, and was beautifully played throughout. It opened with Mozart's lovely symphony in E-flat, a work that retains its original freshness and fascination through all the changes of taste and every mutation of musical style, and with enough ideas to furnish forth two or three symphonies of the modern pattern. The work was finely interpreted from beginning to end, and with a keen sympathy for the true expression of the work in the temp in which it was read by Mr. Gericke. A more finished or more delightful conception and performance than were accorded the work on this occasion could not be demanded. The delicacy and the clearness of the playing of the wood wind in the andante, and in the trio of the minuet, and the brilliant spirit, grace and lightness of the strings in the finale were charming. The expressive and noble Andante of Schubert's Tragic Symphony was played with great breadth, clearness and largeness of expression. Wagner's noisy Kaisermarch, which was interpreted with equal fire, dignity and impressiveness, and with a precision and power which brought out to the fullest all that the work has to offer brought the concert to an end. The soloist was Mr. T. Adamowski, who played a new concerto for the violin, by E. Bernard, a French composer with whom we are not familiar. It is an exceptionally good concerto, full of ideas, of decided value musically, fluent in expression and far in advance of the violin concertos of the French school generally. In style it is quite fresh,—almost original, pure in taste and characterized by admirable musicianship throughout. The opening movement is a trifle prolix, but it is all worth the hearing. The slow movement is beautiful in its tenderness, its freedom from affectation, and its broad, melodious flow. The finale has a fascinating sparkle, is showy and brilliant in style, and abundant in work for the virtuoso, though it never descends to the vulgar or to conventional trickiness. All three movements put the performer severely to the test, but M. Adamowski bore it exceedingly well. His tone is not large or full, and his method is not broad, but he played with much grace of style, delicacy of expression and poetry of sentiment, and his feeling was invariably artistic. He succeeded best in the cantabile movements of the work, and least, where force and fire were called for. His intonation was very clear and true, save for a few excusable slips in the note-crowded finale, and made listening to his refined and expressive interpretation of the andante a genuine pleasure. The difficult and inspiriting last movement afforded ample opportunity for the display of the artist's virtuosity, and he met the demand with skill, spirit and success. It is the very best effort we have heard him make, and it was one that reflected great credit upon him in every way. He was applauded with appreciative heartiness, and had to bow his acknowledgments three times. The programme for the next concert is: Overture, "Faust," Spohr; "Chorus of Homage," W. Gericke, music to "Manfred," Schumann. Mr George Riddle will read the poem and the soloists will be Miss Emma Hayden Eames, Miss Mary H. How, Mr. C. F. Webber and Mr. C. E. Hay.

SEÑOR SARASATE'S CONCERTS.

Jmes May 15/75

The third of Señor Sarasate's concerts at St. James's-hall deserves more detailed notice than that which sufficed to record the success of its two predecessors. In these the great Spanish artist was contented with proving himself to be a virtuoso of the first rank, able to deal with music of various styles, classical and modern. He has appeared in the new character of a path-finder, introducing his audience to a new work by a composer whose very name was previously unknown in this country. M. Emile Bernard, the author of that work, is a leading organist in Paris and the composer of close upon 40 pieces of music. His concerto for the violin shows him to be an experienced craftsman, capable alike of writing well for the solo instrument and of accompanying that instrument by an orchestration both discreet and full of colour. In the latter respect the composer has evidently been in the school of Wagner, and has learnt from him the use of divided violins in the highest octaves and other effects. M. Bernard is evidently a member of the *jeune école*, and if what he has to say is sometimes inferior to his manner of saying it he shares that want of substance with many other composers of this latter age. Of the three movements of the concerto the first, *moderato*, is decidedly the best; it is also that most regular in structure. A broadly designed recitative for the solo player leads up to the first subject, and the second theme, even more melodious, appears in due course after the *tutti* have had their say. Consistent and lucid development is the characteristic of the piece, which is followed without the customary interval by the slow movement. From this point a distinct decline of inventive and plastic power becomes observable. In the *andante* a certain dignity of treatment is still kept up, but in the last *allegro* we enter the region of dance-rhythms and virtuoso tricks. In his comparative failure the French composer may console himself with the fact that some final movements even of the greatest works show a similar falling off. Everything considered M. Bernard's concerto must be called a very clever work, raising one's desire to become acquainted with more from the same pen, and serving as another proof of the ability and technical resources of the modern French school. Señor Sarasate went to his work as to a labour of love, doing all that absolute purity of intonation, marvellous agility, and noble breadth of singing power could do to secure success. That success took the form of warm and universal applause, of which the composer would no doubt have had his share, had the audience been aware of his presence. The artist followed up M. Bernard's concerto with Mendelssohn's immortal masterpiece of the same class of composition, a *tour de force* which found its justification in the unflagging attention of all present. Mr. Cusins, the conductor, deserves a special word of praise for the delicacy and precision with which the orchestral accompaniments were played.

Boston Music Hall.

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, CONDUCTOR.

XIII. CONCERT.

1886

SATURDAY, JANUARY 9TH, AT 8, P. M.

PROGRAMME.

W. A. MOZART.	SYMPHONY in E flat, No. 3 Adagio, Allegro.—Andante.— Menuetto (Allegretto).—Finale (Allegro)
E. BERNARD.	CONCERTO FOR VIOLIN, in G major. Allegro, Andante, Allegro (First time.)
FR. SCHUBERT.	ANDANTE from the TRAGIC SYMPHONY.
RICH. WAGNER.	KAISERMARSCH.

SOLOIST:

MR. T. ADAMOWSKI.

MUSIC AND THE DRAMA.

THE THIRTEENTH SYMPHONY CONCERT.

The programme for last Saturday evening's concert contained one novelty—a concerto for violin, written by E. Bernard, one of the younger French composers, and probably of the same stock as Paul Bernard, who was during his lifetime a professor at the Paris Conservatory, wrote a good many critical articles in his time, and died in 1879. This concerto has a good measure of originality, but is of unequal interest, certainly upon a first hearing. The opening allegro, after a rather long and discursive prelude, settles down into a movement of a gypsyish character, which is strongly alternated with the orchestral part, the former being rapid, ornamented, airy, and sometimes almost vagrant, while the latter is concentrated, strong and agitated. Of the schematic forms presented, that which appears after the first full entrance of the orchestra is the most attractive. The andante is thoroughly agreeable, with much of the manner of a romanza, it is smooth, sweet and fine in fancy, with many delicate and fresh effects, eminent among which is a peculiarly well managed contrast near the close between the fourth and first strings, sustained by a tremulant effect in the accompaniment, which suggests that produced by a skilful use of the vox humana in the organ. The third movement, an allegro which is almost a presto, consisting [illegible] of a theme with variations, is less definite than the first, although it seems [illegible] to it. There is in its temper something that reminds one of the essence of some of Chopin's greater polonaises by its strong beat, followed by a swift flight of scurrying notes. The whole concerto is well written for display, and is undoubtedly a work which will improve with acquaintance, and this largely because the orchestral scoring is so rich and full. In point of fact, the defect of the composition lies exactly here—in the complication and diffusivity of the scoring. Not only is the listener often distracted by the continual motion of the inner parts, but their relation to the solo themes is not always apparent. The player was Mr. Adamowski, who won himself much credit and applause, favored by an instrument of remarkably fine and equable tone, he read the andante with beauty of sentiment and grace of phrasing and executed the allegros with dexterity, clearness and animation, although their form is not such as to be favorable to his best traits of method and of feeling.

The other numbers of the programme were all old friends—Mozart's third symphony in E flat, in the andante of which the strings were particularly agreeable in tone, the andante from Schubert's "Tragic" symphony, not quite so finely shaded as is Mr. Gericke's wont, and, for the conclusion, Wagner's "Kaisermarsch," performed with a vigor and stir that quite gave one courage to go out and face the frigid night again.

On Saturday evening next the concert will begin with the overture to Spohr's "Faust," continue with a "Chorus of Homage," written by Mr. Gericke, now given for the first time, and end with Schumann's "Manfred" music, for which the singers of the brief solo parts will be Miss Eames, Miss How, Mr. Webber and Mr. Hay. So much of the poem as is necessary to make the connection will be read by Mr. Riddle.

For the Friday afternoon rehearsal a change of programme has been made that already provokes a dissatisfaction, at which we can hardly wonder, considering the character of the audience and the fact that the afternoon tickets brought upon an average higher prices than those for the evening. Mr. Gericke seems to have had less influence with his chorus than Mr. Henschel, who, when he gave the "Manfred" music, apparently found no difficulty in getting his singers together for the necessary hour and a half on Friday afternoon. Consequently, a programme has been made up of numbers which—with the exception of Mr. Webber's two vocal contributions—have all been recently heard. The symphony, Beethoven's "Pastoral," was played no longer ago than January 2, the first Hungarian rhapsody of Liszt on December 26, while the overture, Berlioz's "Roman Carnival," comes from the slightly remoter past of December 5. The afternoon public feels—and it is not easy to condemn its feeling as unreasonable—that it has not been fairly dealt with in this respect, the custom and the tacit understanding being that at the rehearsals should be heard the same music as at the concerts, with the possible alteration of a single number in some combination of circumstances impossible to foresee and to control.

If the attendance of the chorus on Friday afternoon could not be secured—and possibl[illegible] the consideration that they are to receive [illegible] their friends complimentary tickets for an e[illegible] full rehearsal on Friday night may have [illegible] thing to do with this—a programme e[illegible] lent in freshness to that of Saturday [illegible] should have been arranged, even at the [illegible] some extra work for conductor and orc[illegible] and not one patched up from former occas[illegible]

Concerto.

Molto moderato.

E. Bernard, op. 23.

Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in F.
Trombe in Es.
3 Tromboni.
Timpani in G. D.
Violino Solo.
Violino 1°
Violino 2°
Viola.
Violoncello.
Basso.

Molto moderato.

sostenuto

sostenuto

Molto moderato.

A rit: a Tempo

rit: a Tempo.

rit: a Tempo.

rit: a Tempo.

a Tempo.

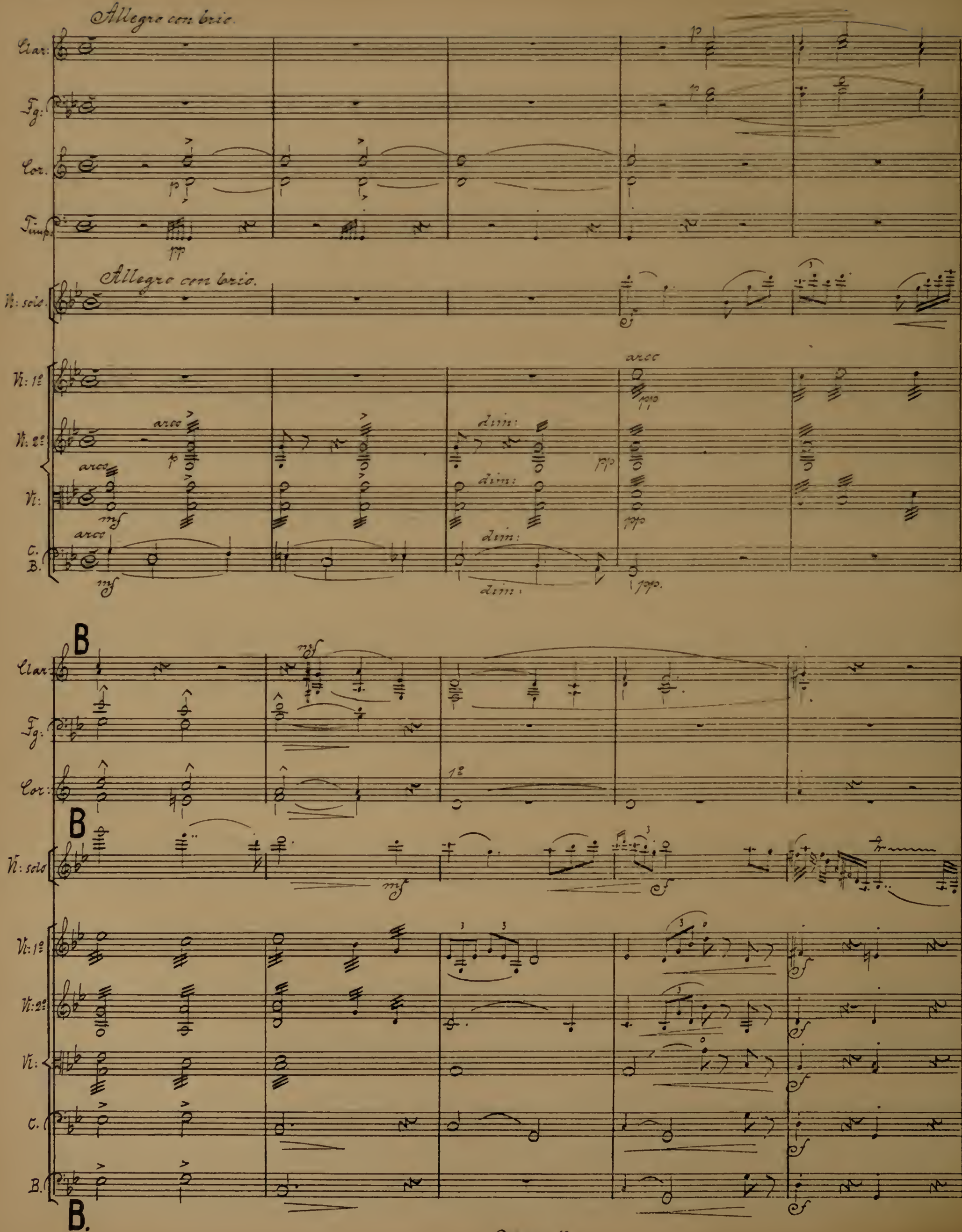
lento rit: dim:

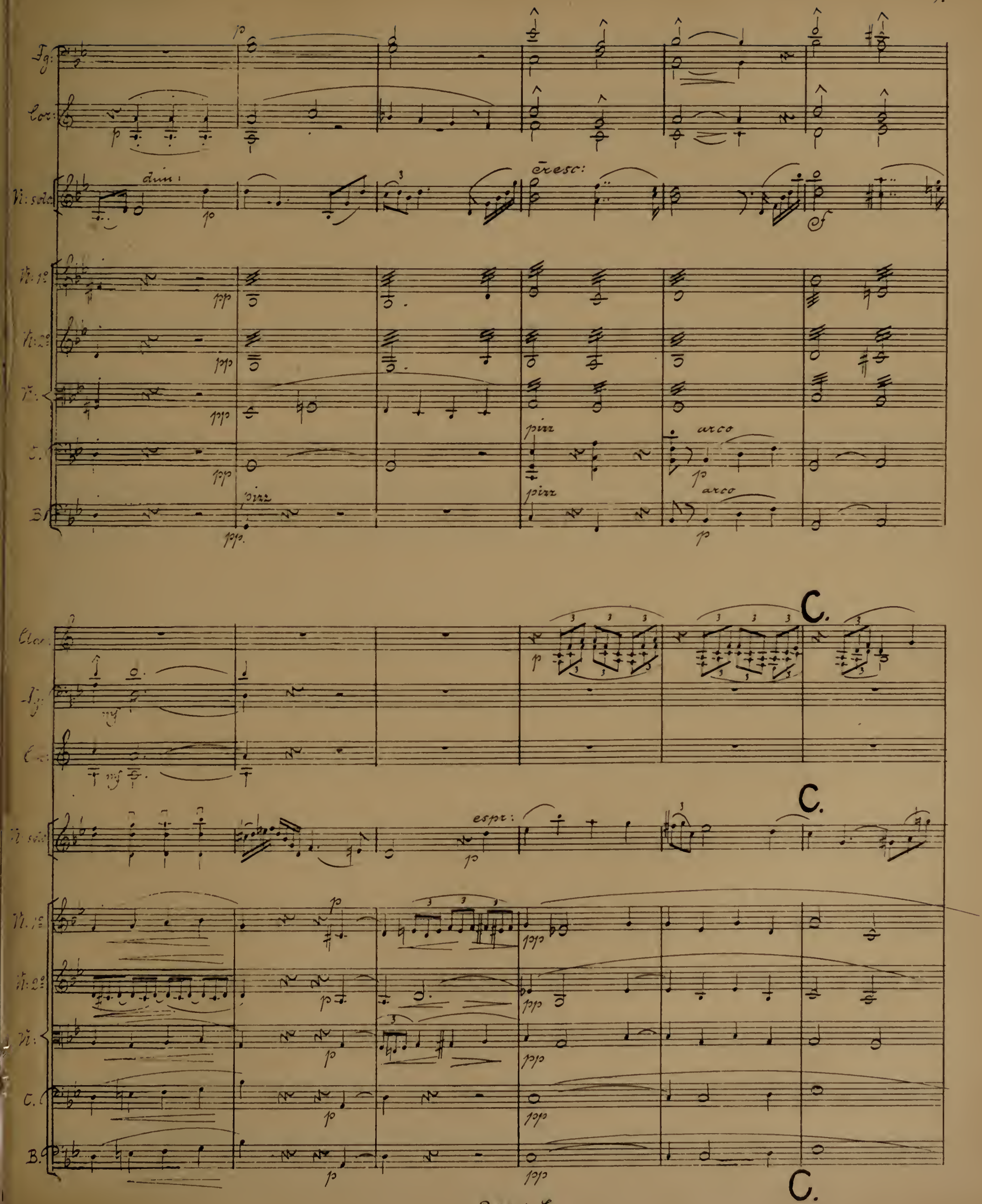
A rit: a Tempo.

A. rit: a Tempo.

Fl.
Clar.
Fg.
Cor.
Vl. solo
rit:
Vl. 1.
Vl. 2.
Vl.
Solo
C.
B.

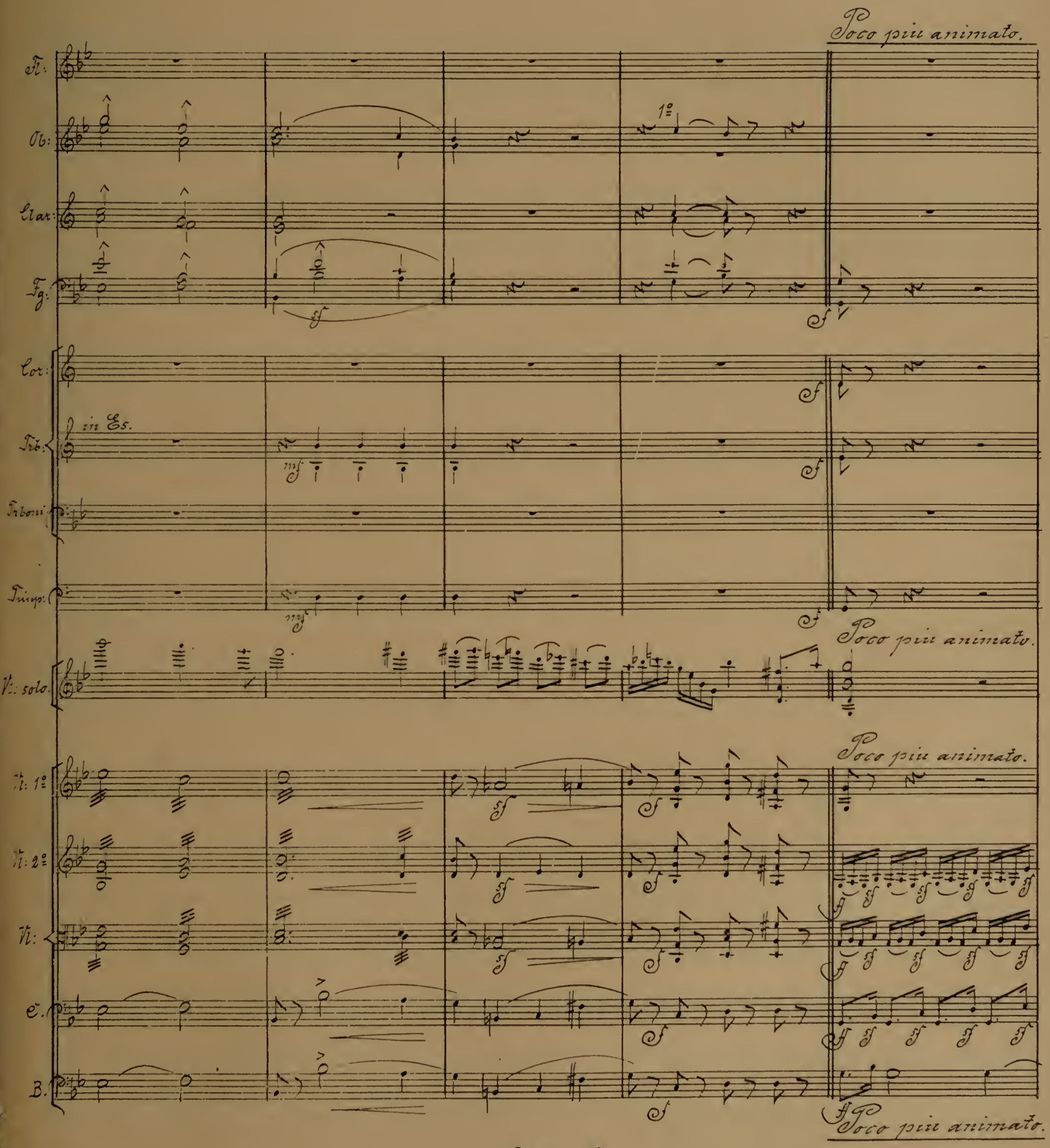
Fl.
Clar.
Vl. solo
rit: à tempo
Lento
Vl. 1.
Vl. 2.
Vl.
C.
B.
pizz

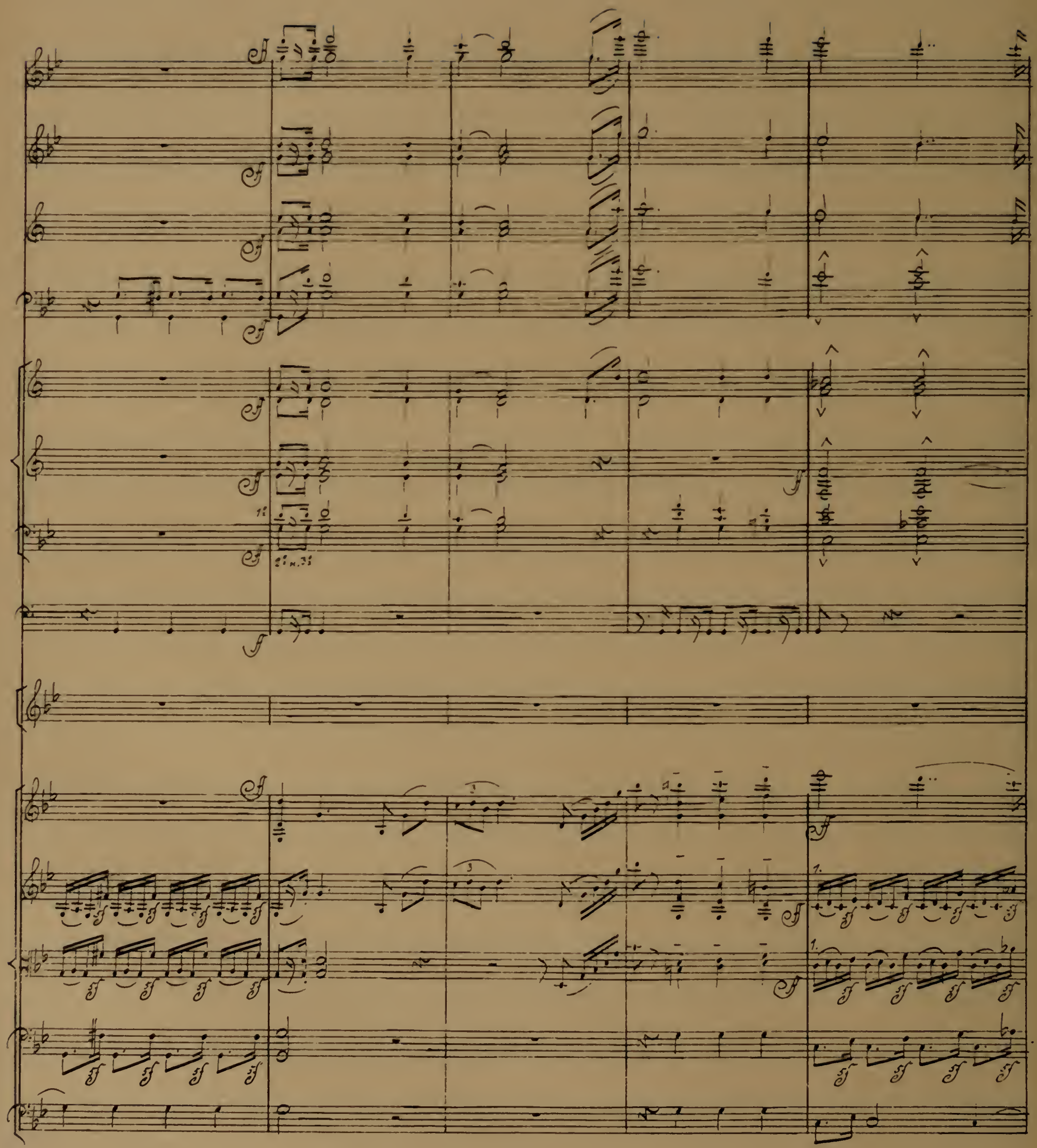

Allegro con brio.
Clar:
Fg:
Cor.
Timp:
Allegro con brio.
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
arco
dim:
B
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
B.


Fg:
Cor:
Vl: solo
dim:
cresc:
Vl: 1º
Vl: 2º
Vl:
C.
B.
pizz
arco
espr:
C.

Ob:
espr:
Clar:
Fg:
Vl: solo
cresc:
Vl: 1.
Vl: 2.
Vl:
C. B.

Ob:
Clar:
Fg:
Cor:
Timp:
Vl: solo
Vl: 1.
Vl: 2.
Vl:
C. B.
D.
poco marc:


Poco piu animato.
Fl:
Ob:
1º
Clar:
Fg:
Cor:
Trb:
in Es.
Trboni:
Timp:
Poco piu animato.
Vl: solo.
Poco piu animato.
Vl: 1º
Vl: 2º
Vl:
C.
B.
Poco piu animato.



E

E

E

semp: f

ff

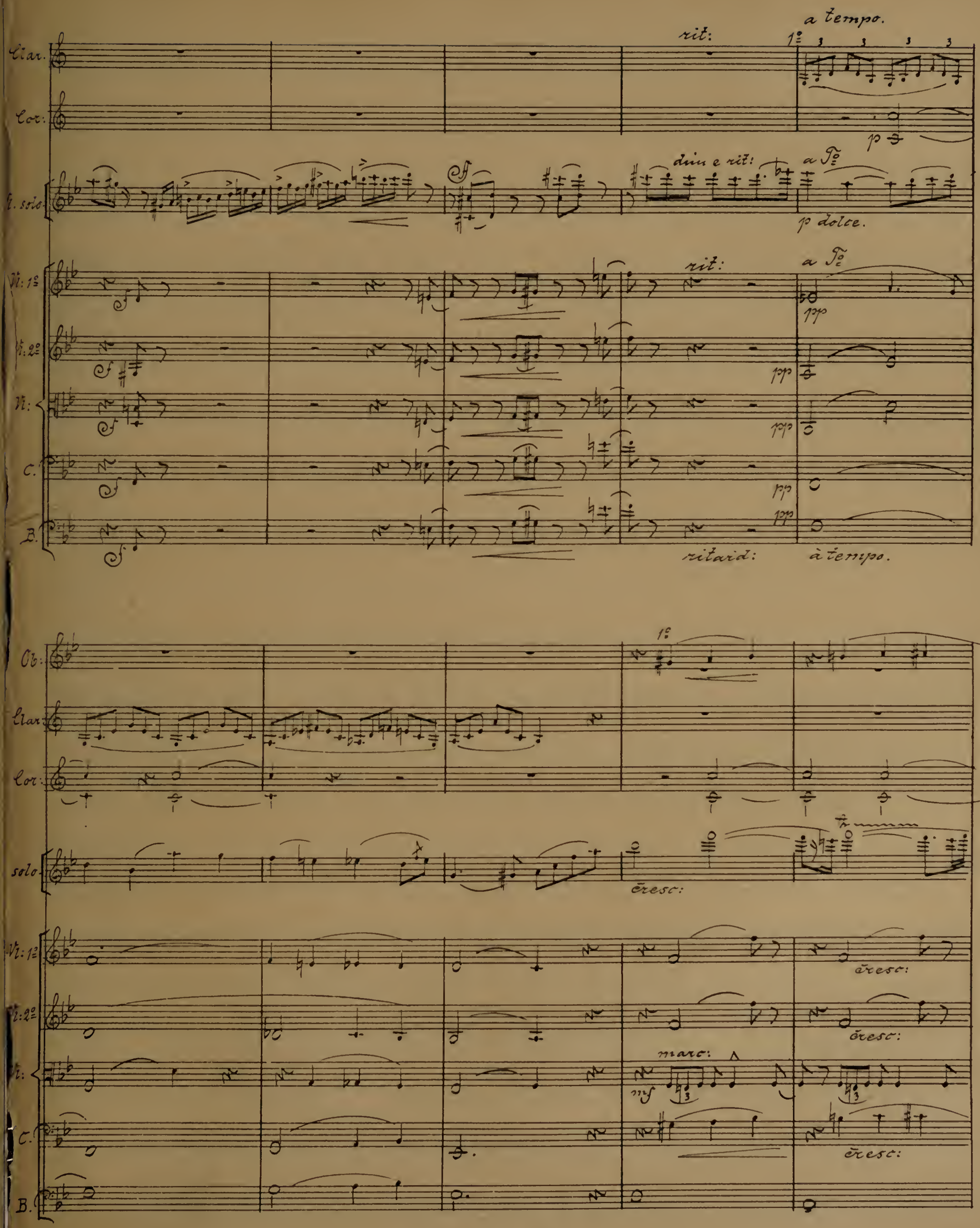
marc:

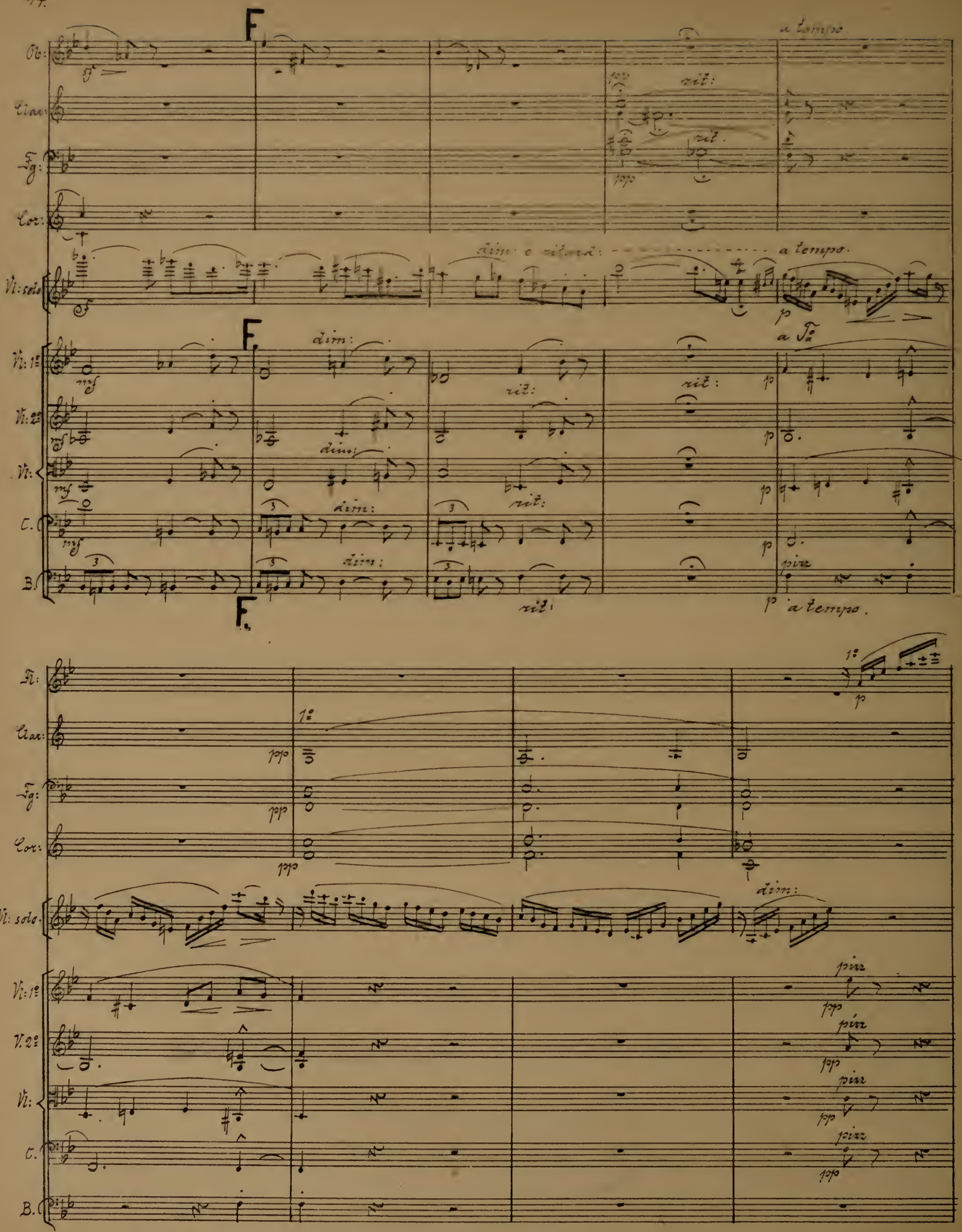
semp: f

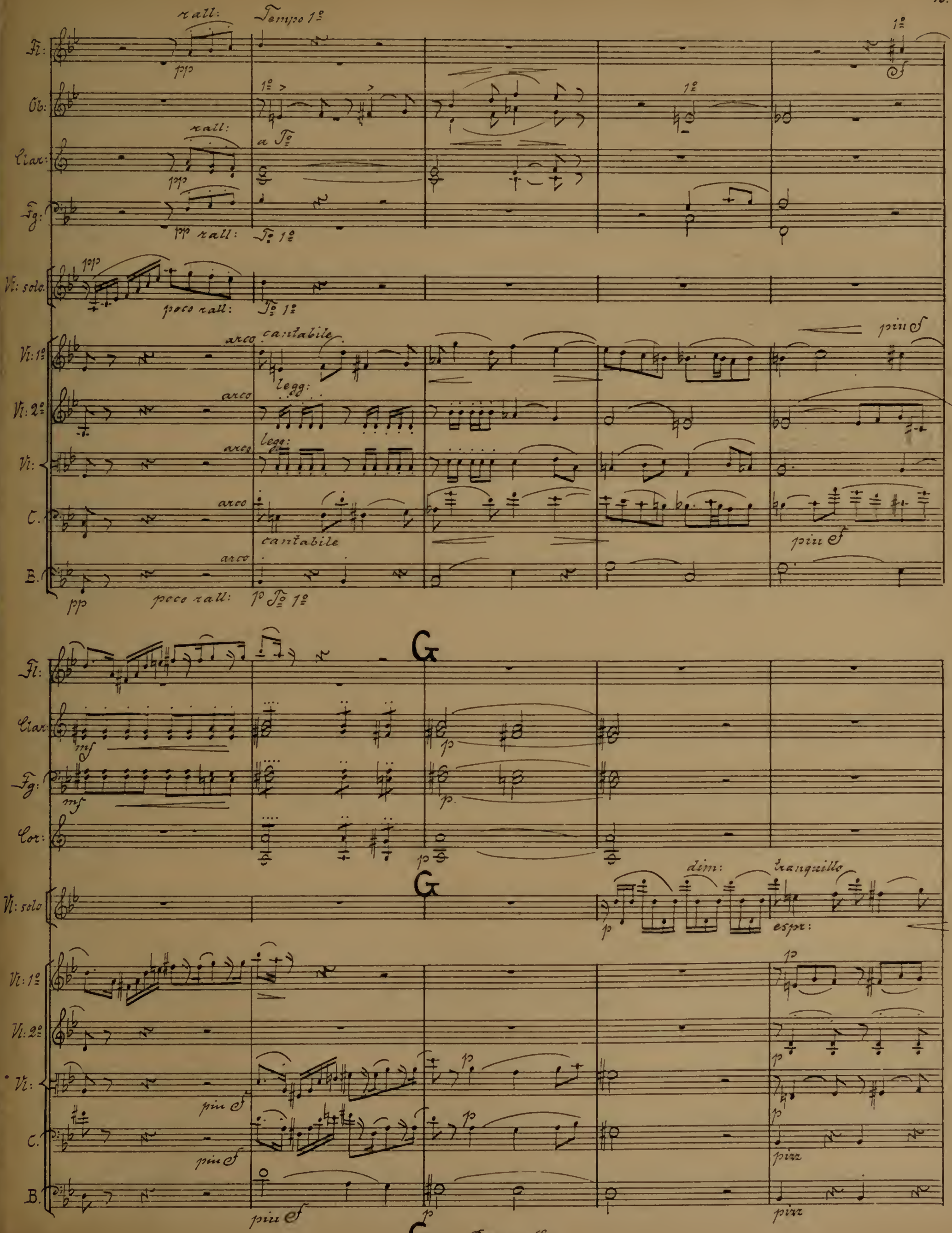
semp: f

E.

Vl: solo


a tempo.
rit:
Clar.
Cor:
p
dim e rit:
a T°
Vl. solo
p dolce.
rit:
a T°
Vl: 1°
pp
Vl: 2°
pp
Vl:
pp
C.
pp
B.
pp
ritard:
à tempo.
Ob:
1°
Clar:
Cor:
solo
cresc:
Vl: 1°
cresc:
Vl: 2°
cresc:
marc:
mf
Vl:
C.
cresc:
B.


F
Ob:
Clar:
Fg:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
a tempo.
rit:
dim: e ritard:
dim:
a 2º
pizz
Fl:
1º
Vl: solo.
V. 2º


rall:
Tempo 1º
Fl:
Ob:
Clar:
Fg:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
pp
poco rall:
arco
cantabile
legg:
piu f
G
Cor:
dim:
tranquillo
espr:
pizz
G.

Vl. solo

Vl. 1°

Vl. 2°

Vl.

C.

B.

arco.

Clar.

Fg.

Cor.

pp

pp

pp

Vl. solo

poco a poco

Vl. 1°

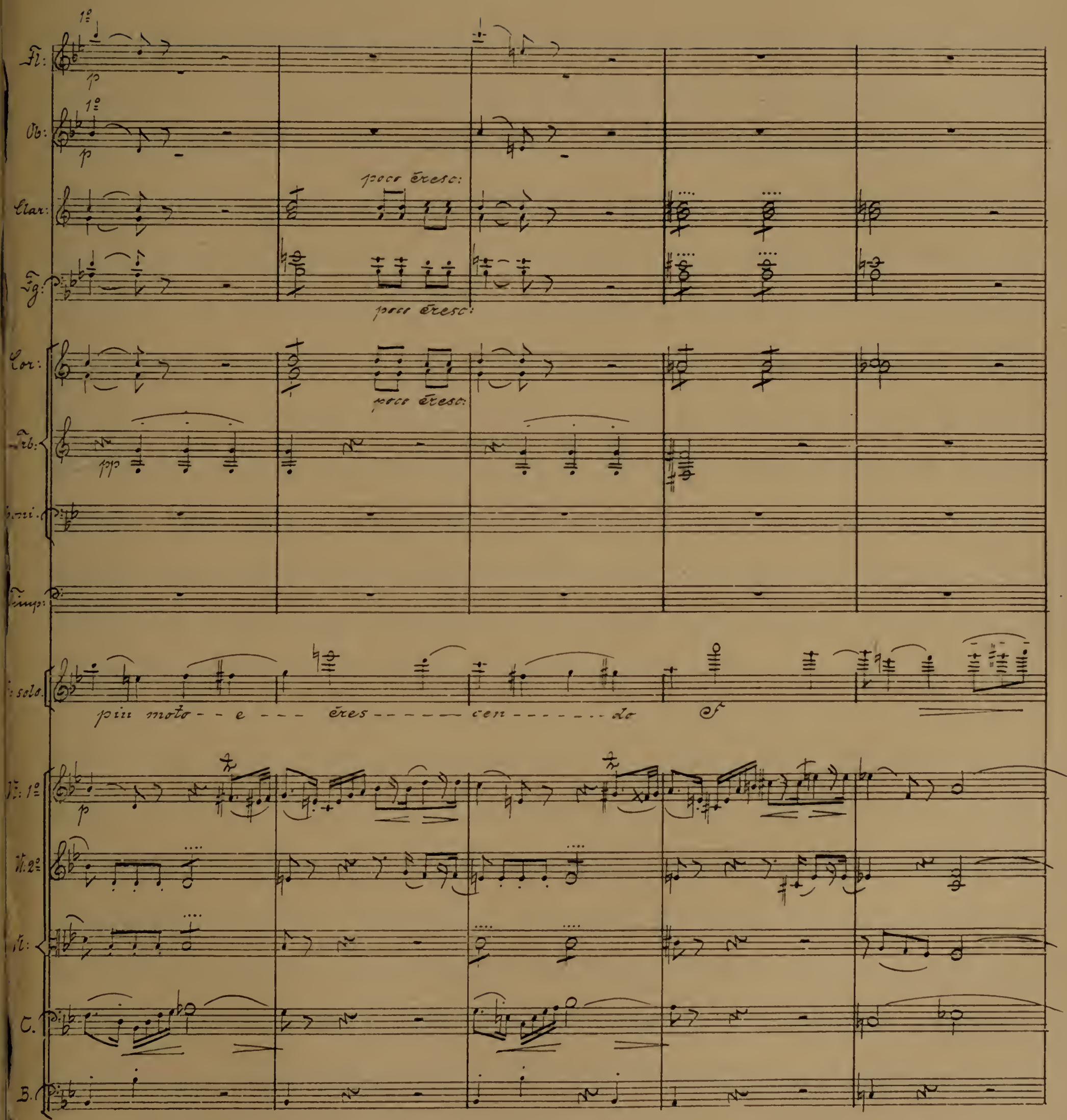
Vl. 2°

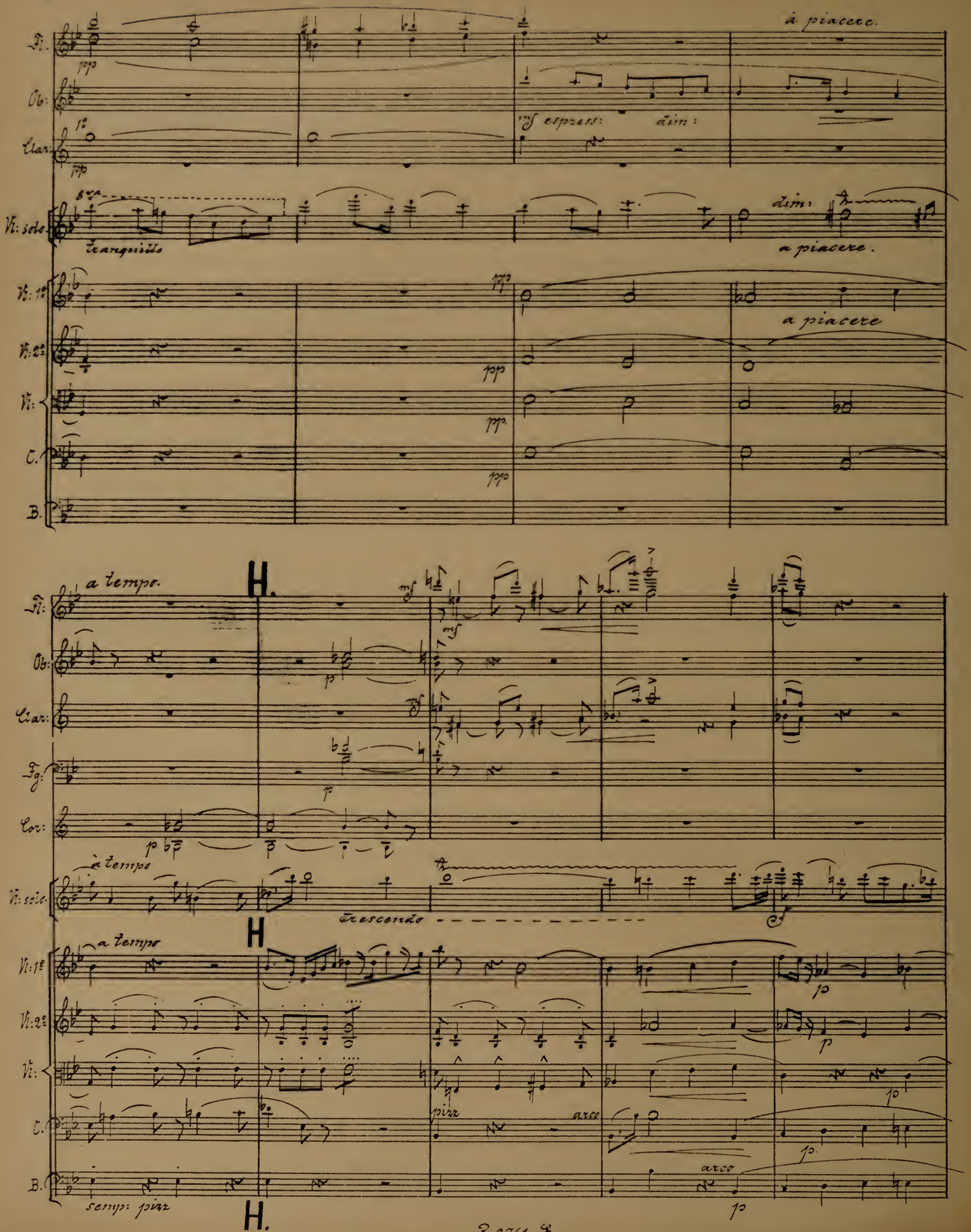
Vl.

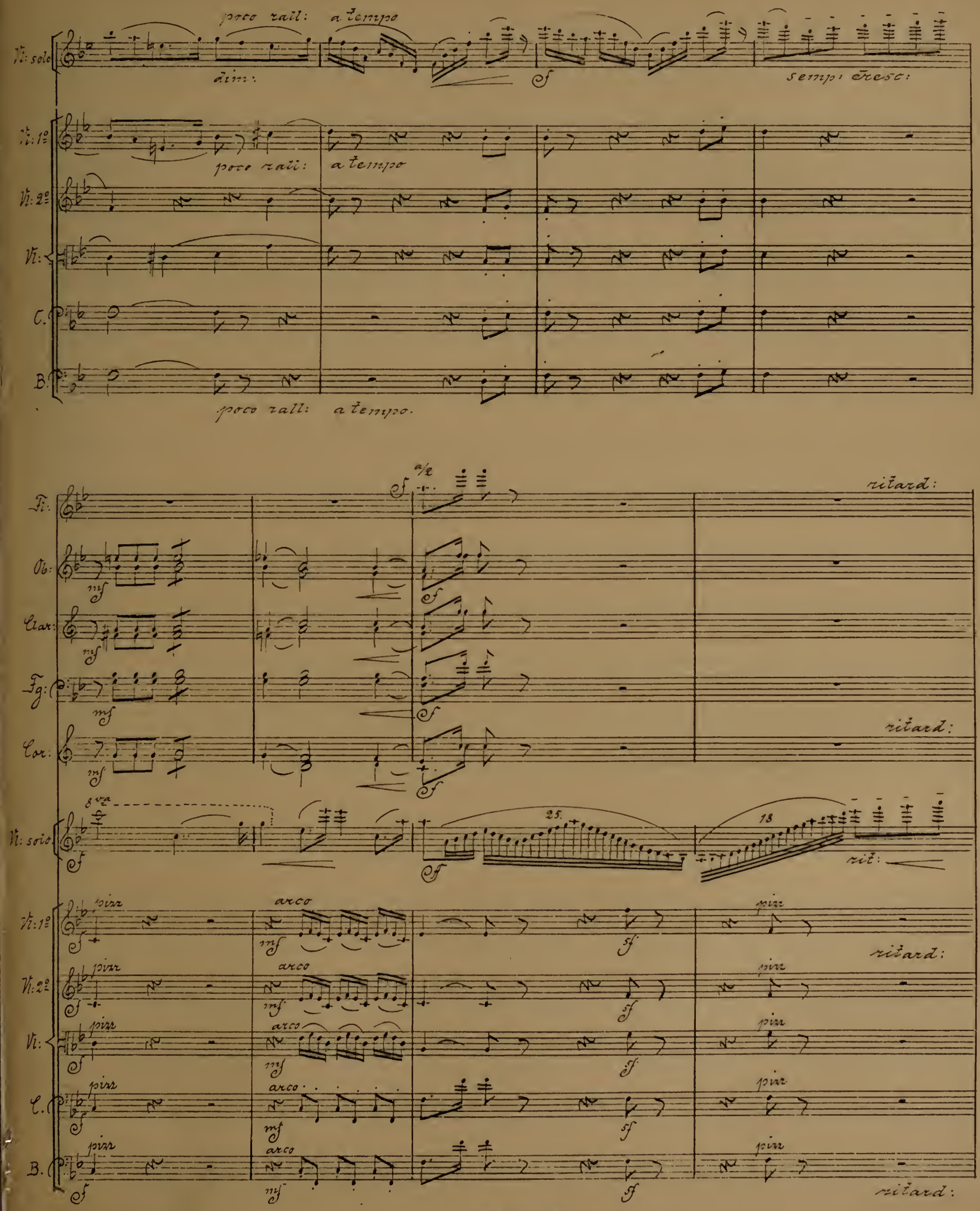
C.

B.

f


Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Timp:
solo
più moto - - e - - - cres - - - - - - cen - - - - - - - do
Vl: 1º
Vl: 2º
Vl:
C.
B.
poco cresc:
poco cresc:
poco cresc:


à piacere.
Fl:
pp
Ob:
mf espress:
dim:
Clar:
1°
pp
8va
Vl: solo
tranquillo
dim:
a piacere.
Vl: 1°
pp
a piacere
Vl: 2°
pp
Vl:
pp
C.
pp
B.
a tempo.
H.
mf
Fl:
mf
Ob:
p
Clar:
mf
Fg:
p
Cor:
p
à tempo
Vl: solo
crescendo
H
a tempo
Vl: 1°
p
Vl: 2°
p
Vl:
p
C.
pizz
arco
p
B.
arco
p
semp: pizz
H.


poco rall: a tempo
Vl: solo
dim:
semp: cresc:
Vl: 1º
poco rall: a tempo
Vl: 2º
Vl:
C.
B.
poco rall: a tempo.
Fl:
a/2
ritard:
Ob:
Clar:
Fg:
Cor:
ritard:
8va
Vl: solo
25.
18
rit:
Vl: 1º
pizz
arco
pizz
ritard:
Vl: 2º
pizz
arco
pizz
Vl:
pizz
arco
pizz
C.
pizz
arco
pizz
B.
pizz
arco
pizz
ritard:

Tempo 1º

Fl:

Ob:

Clar:

Fg:

Cor:

Trb:

3. Tromboni

Timp:

Vl: solo.

Tempo 1º

arco.

Vl: 1º

arco

Vl: 2º

arco

Vl:

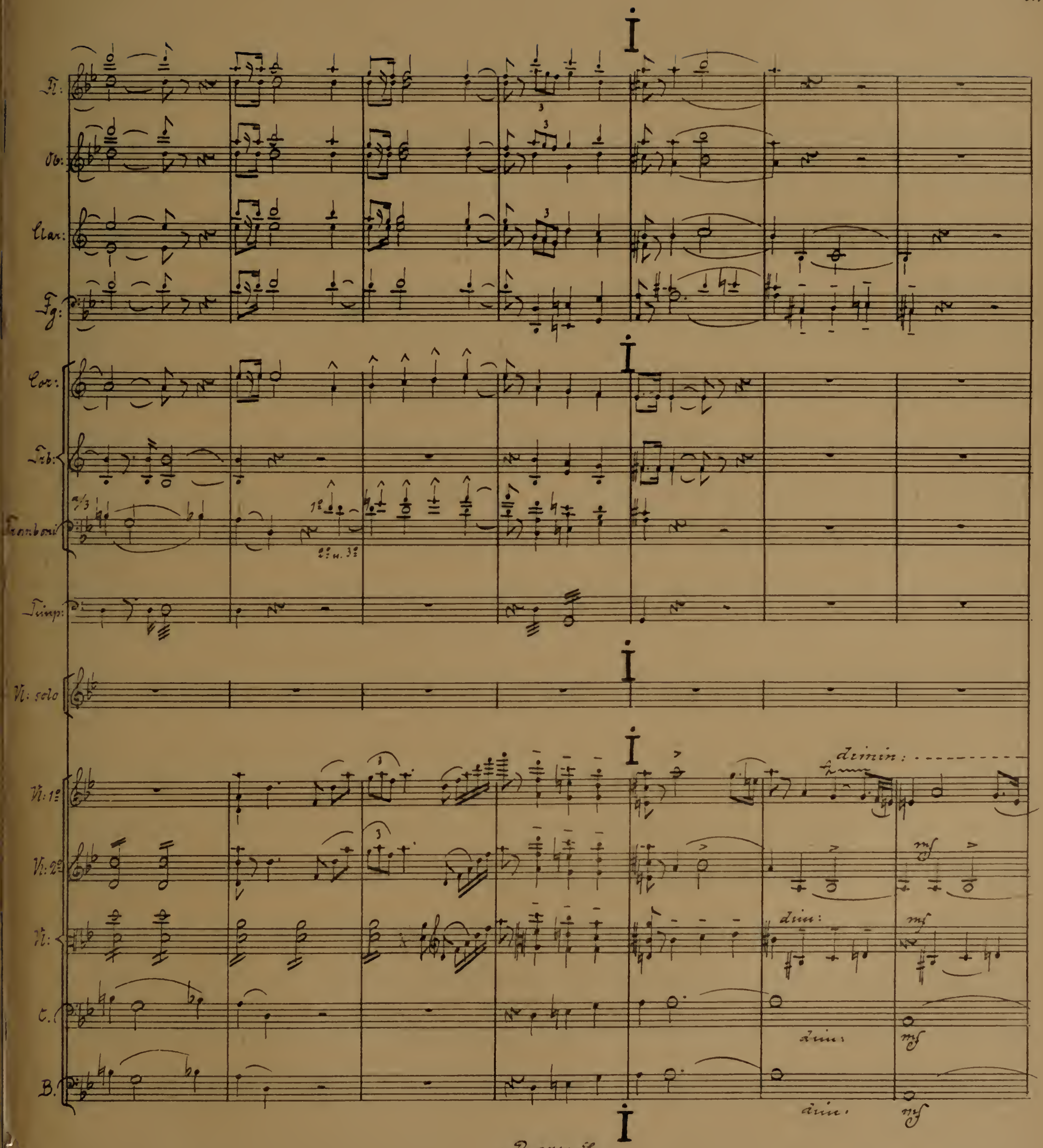
arco

C.

arco

B.

Tº 1º


Fl:
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C.
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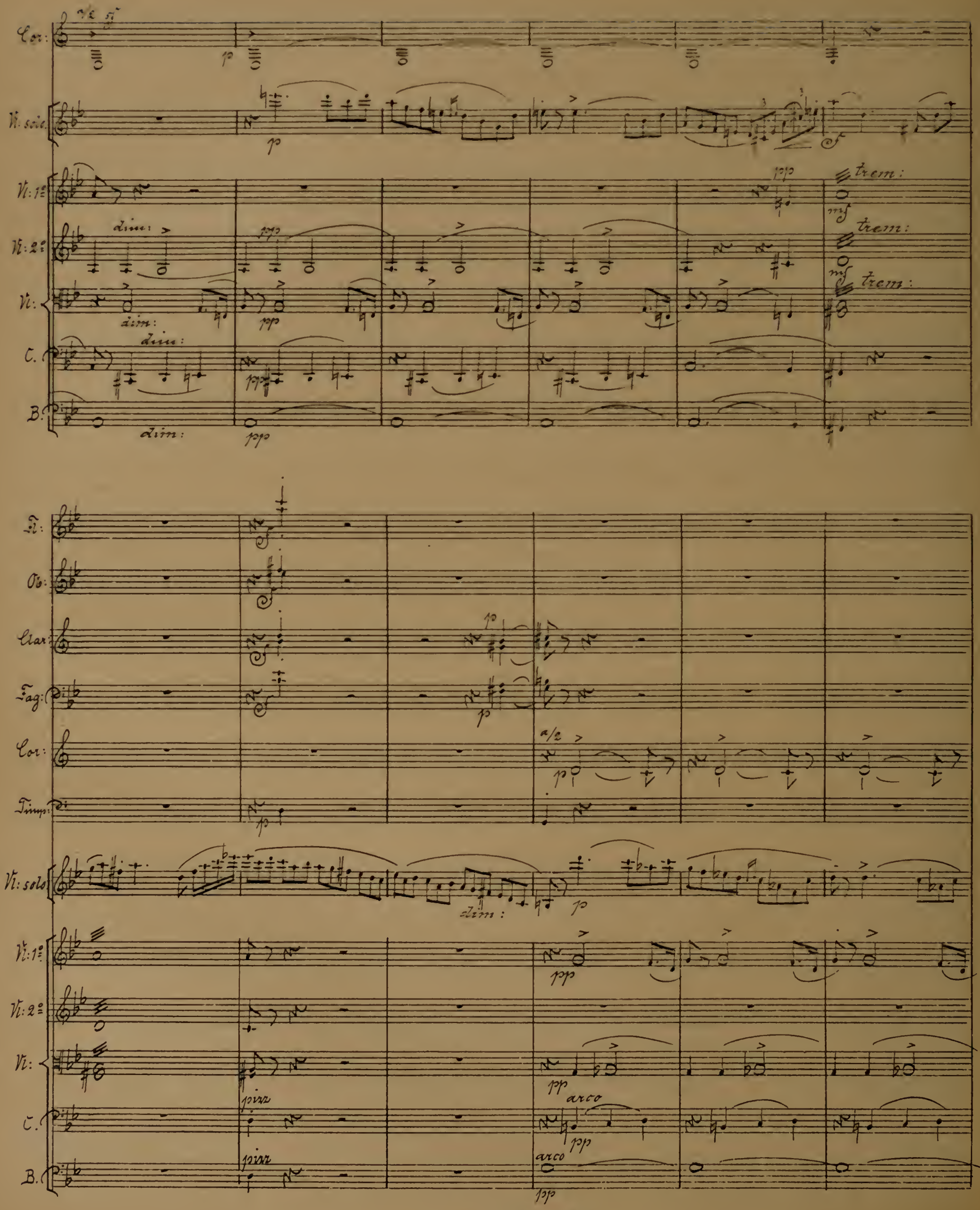
Cor:
Vl. solo
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Vl: 2º
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C.
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dim:
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Vl:
C.
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pizz
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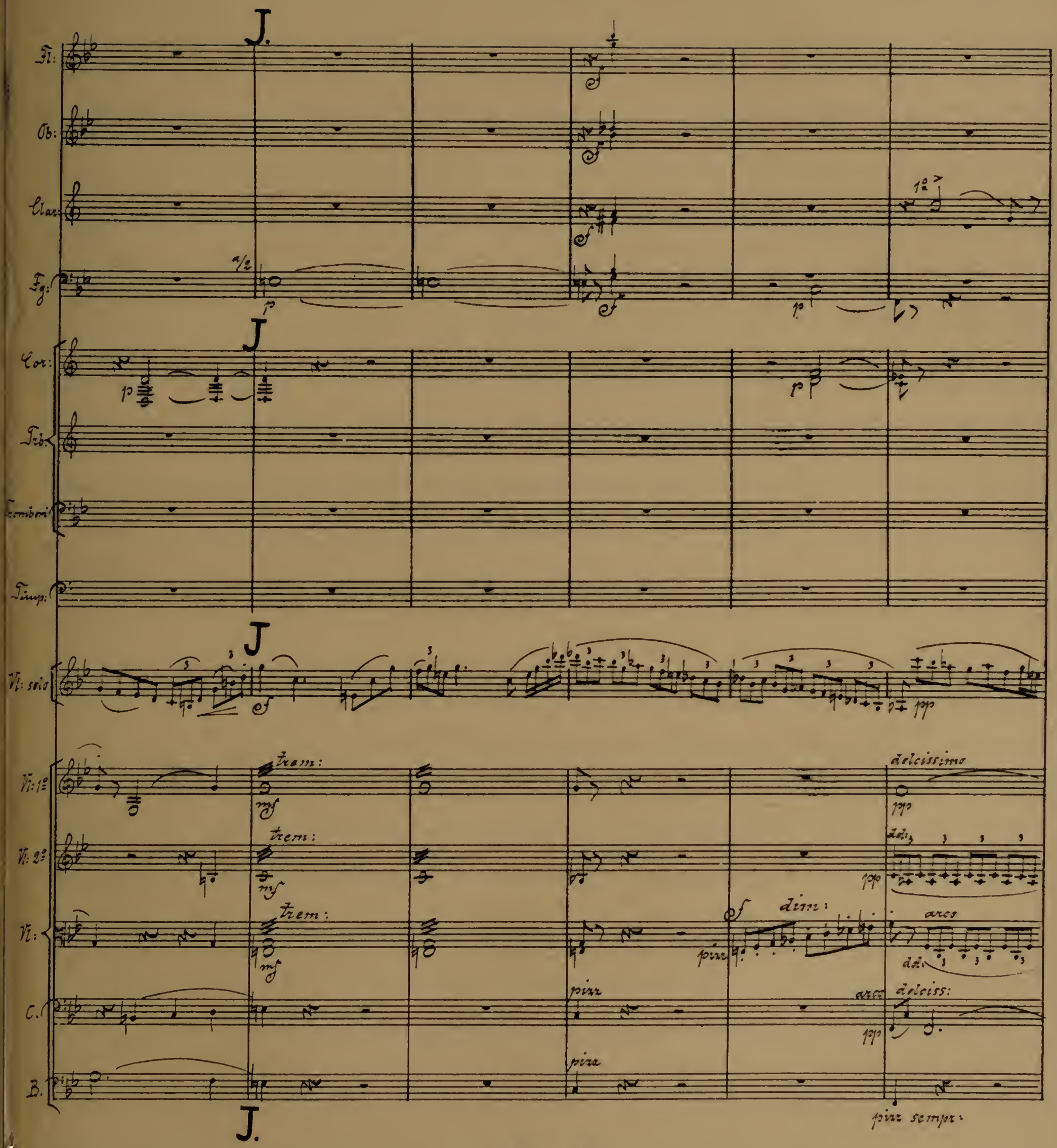
J.
Fl:
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Fg:
Cor:
Trb:
Tromboni
Timp:
Vl: solo
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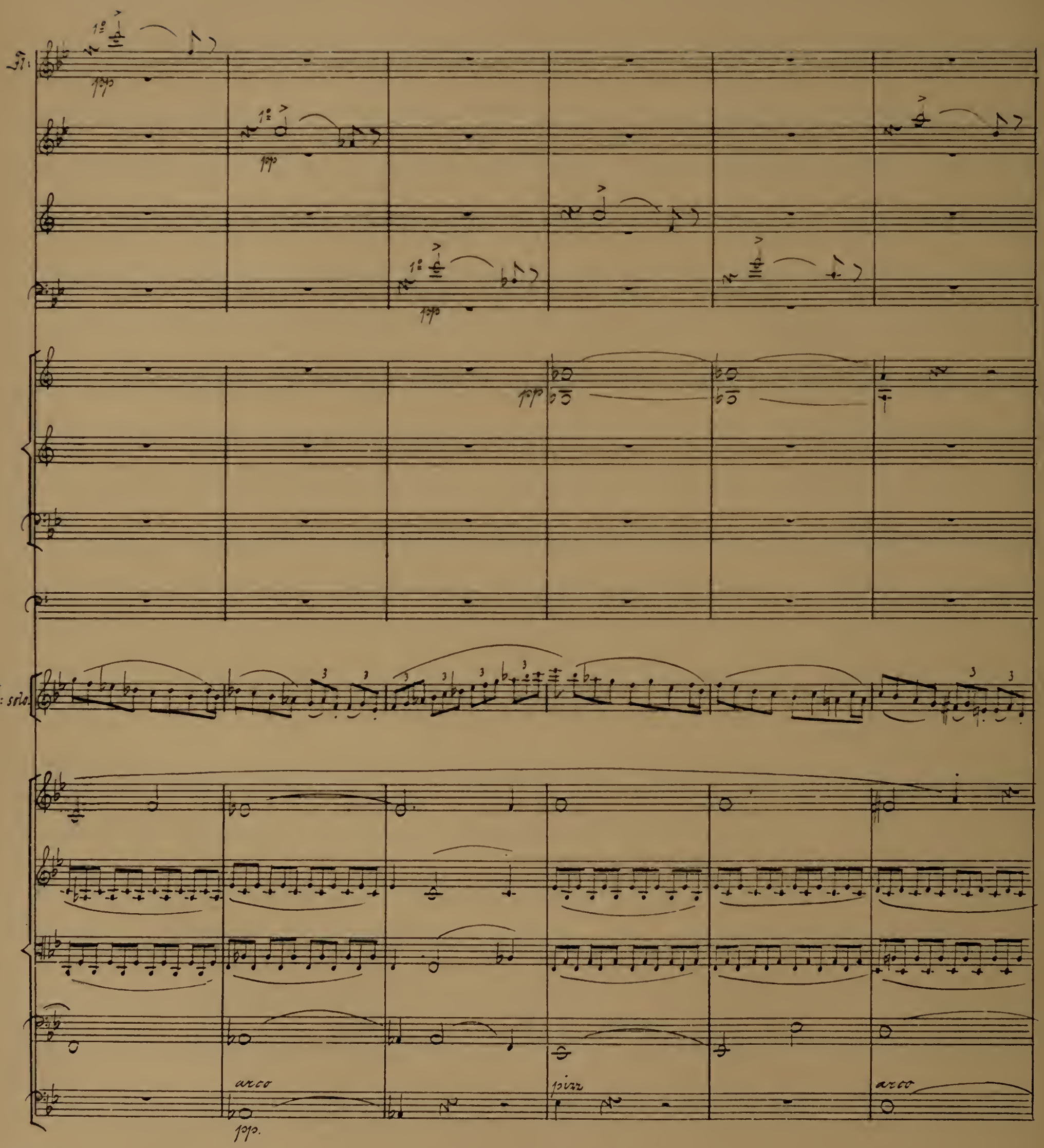
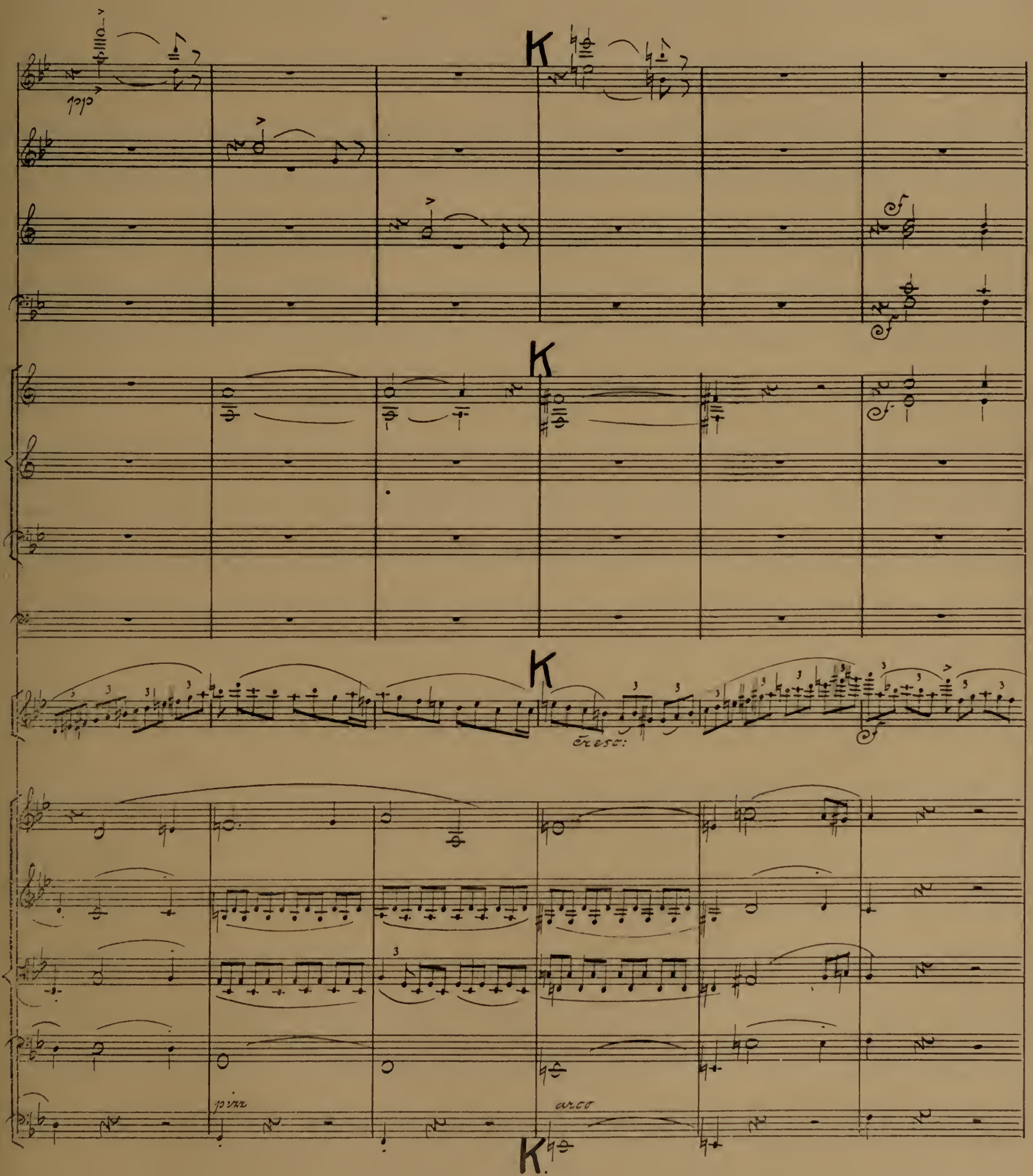
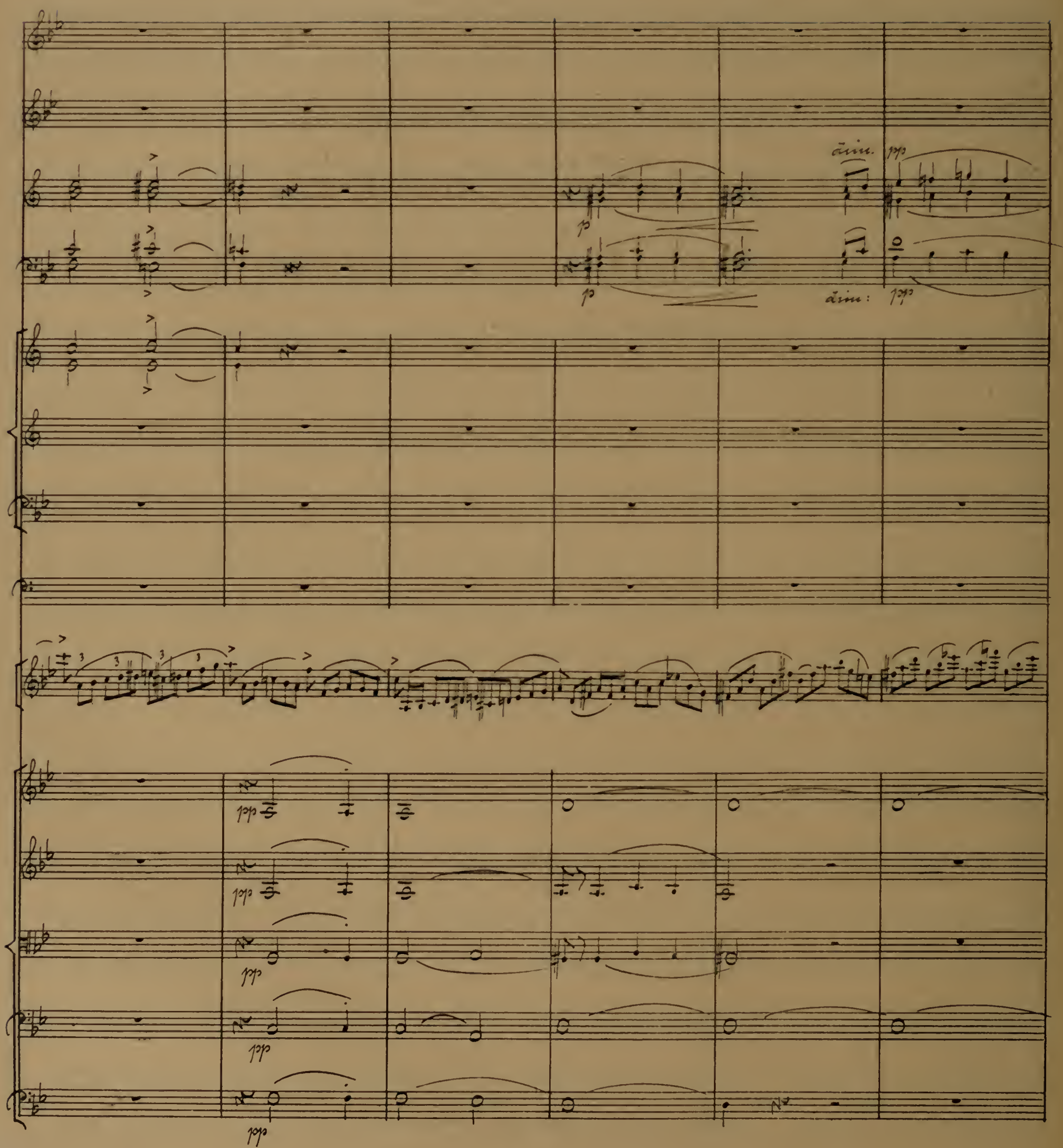
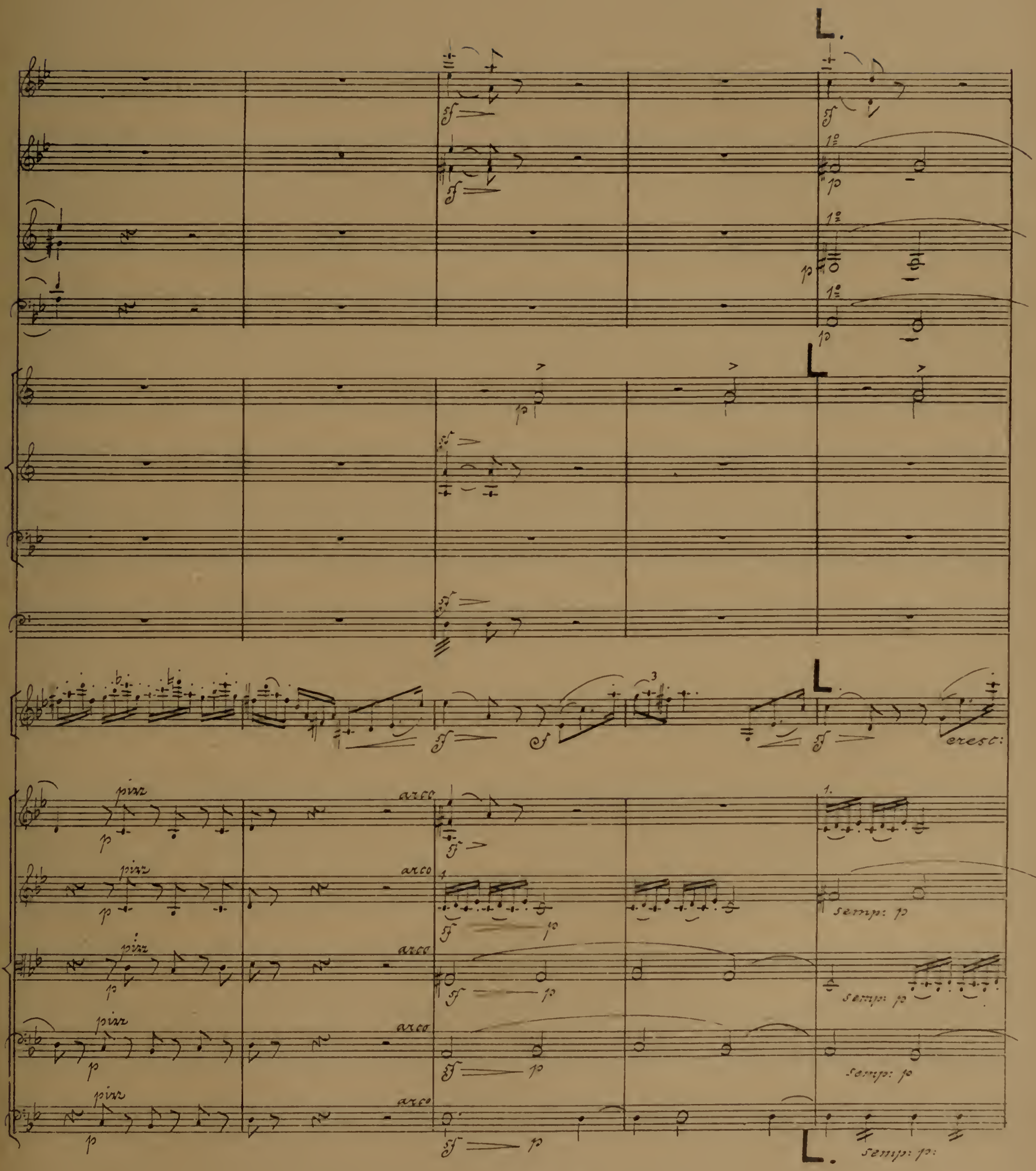
Vl: 2º
Vl:
C.
B.
trem:
dolcissimo
dim:
arco
pizz
pizz sempr:


Fl:
1°
pp
1°
pp
1°
pp
pp
Vl: solo
arco
pp.
pizz
arco


K
K
K
Cresc:
pizz
arco
K.


p
p
dim.
pp
dim:
pp
pp
pp
pp
pp
pp


L.
pizz
arco
cresc:
semp: p
semp: p
semp: p
semp: p:

poco a poco più animato.

poco ritard:

cresc:

poco ritard:

sec.

poco a poco più animato

poco ritard:

poco ritard:

cresc:

poco a poco più animato.

poco ritard:

Tempo 1°

Clar:

Fg:

Cor:

3. Tromboni

Tempo 1°

Vl. solo

Tempo 1°

Vl: 1°

Vl: 2°

Vl.

C.

B.

Clar:

Cor:

Vl: solo

dim:

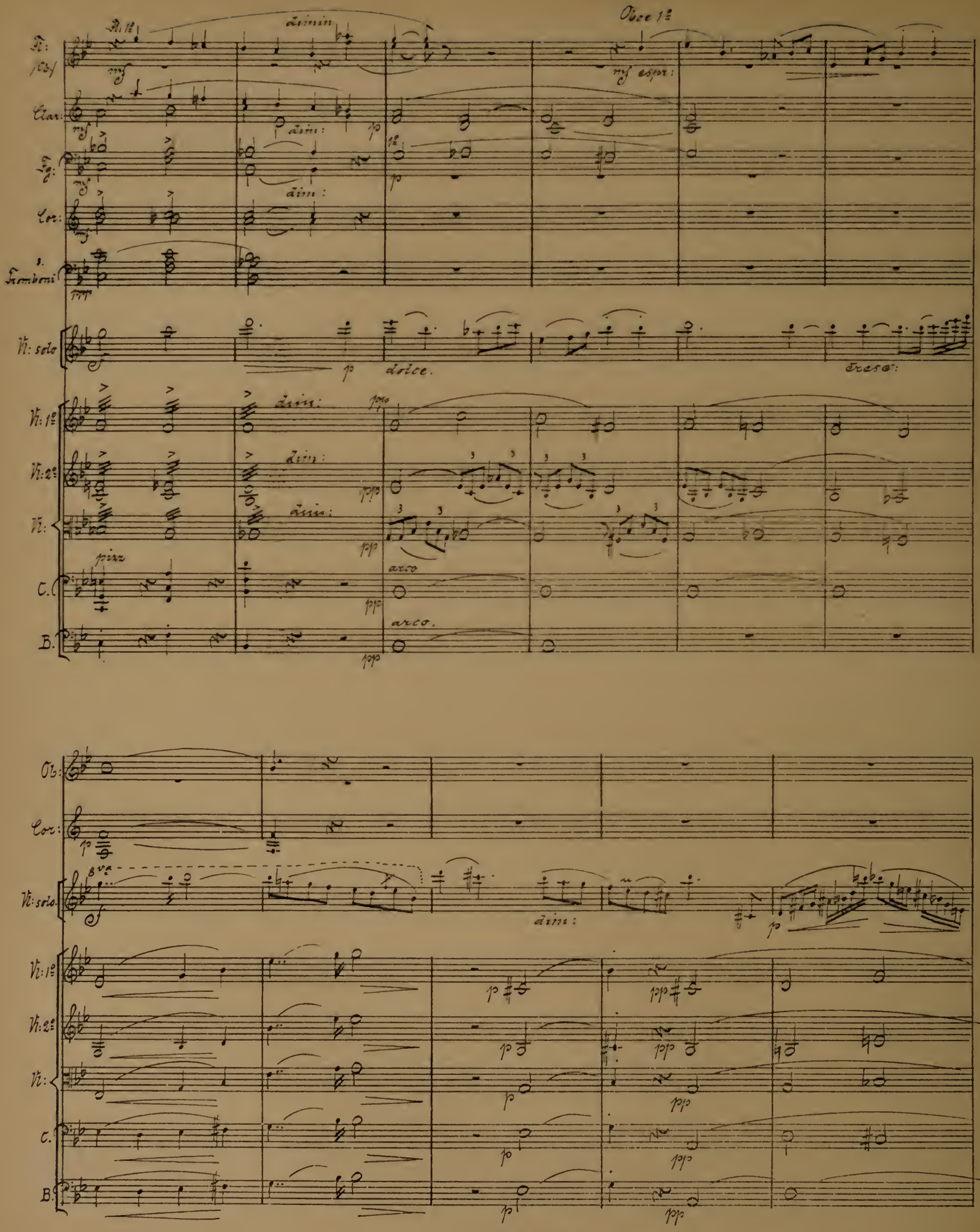
Vl: 1°

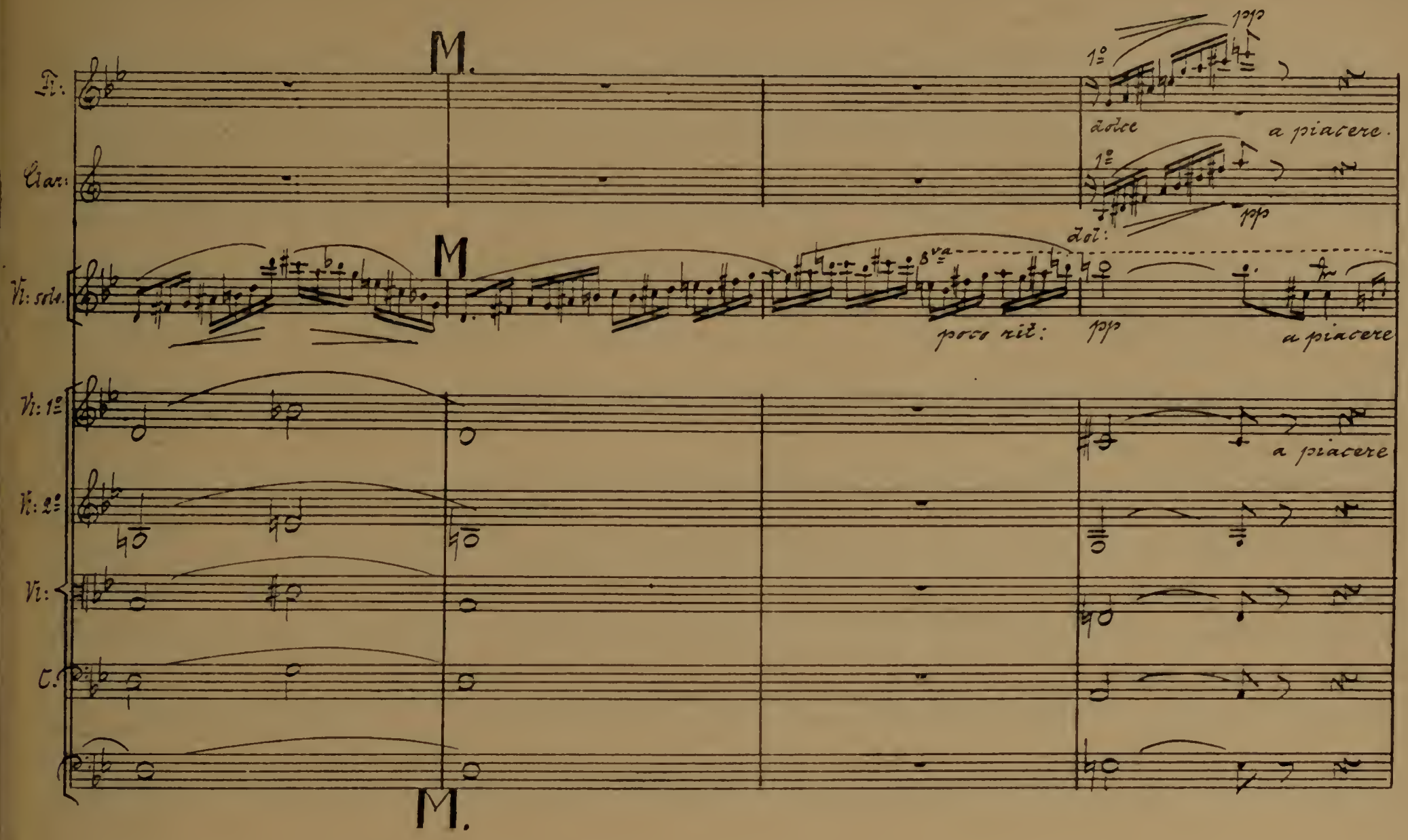
Vl: 2°

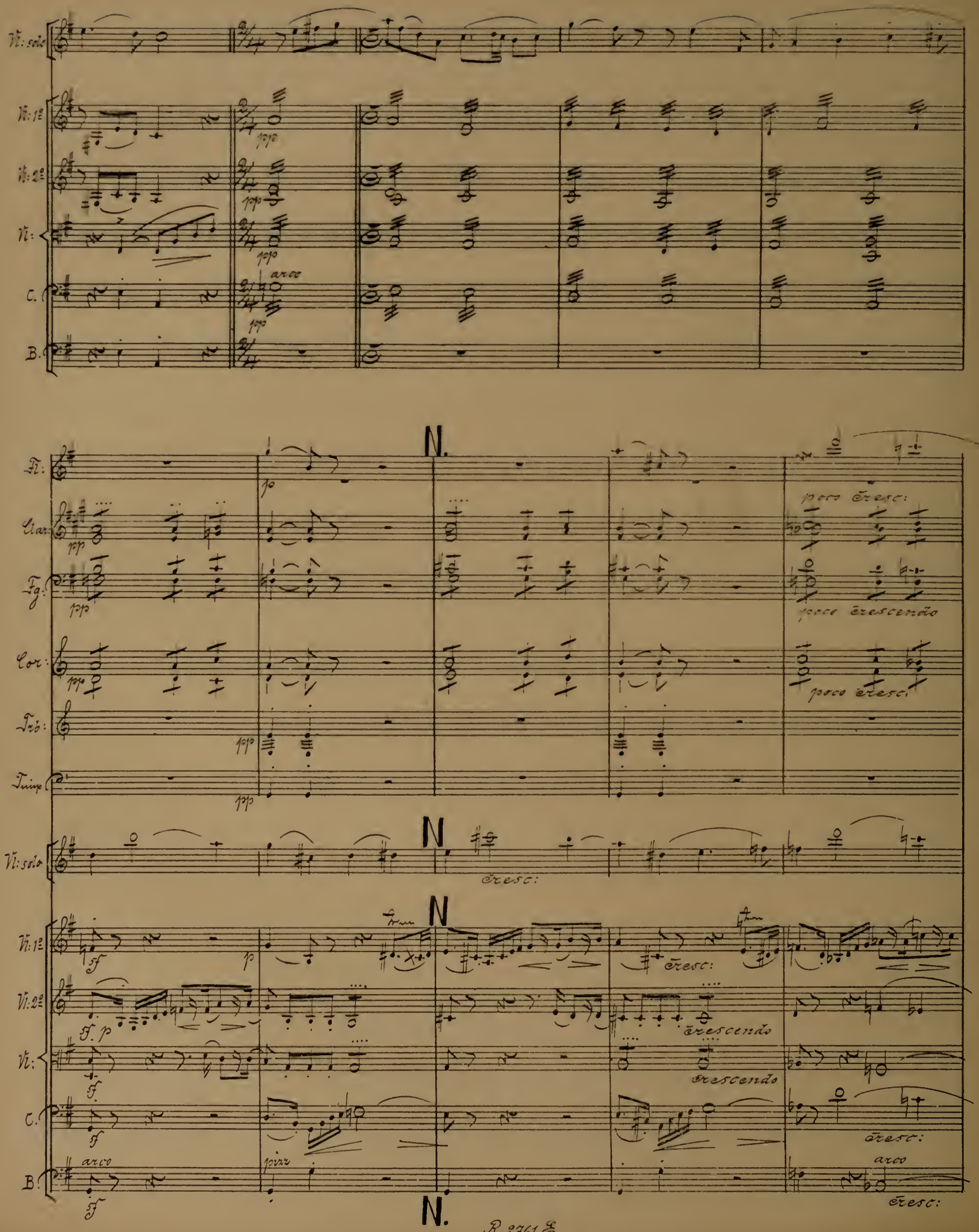
Vl:

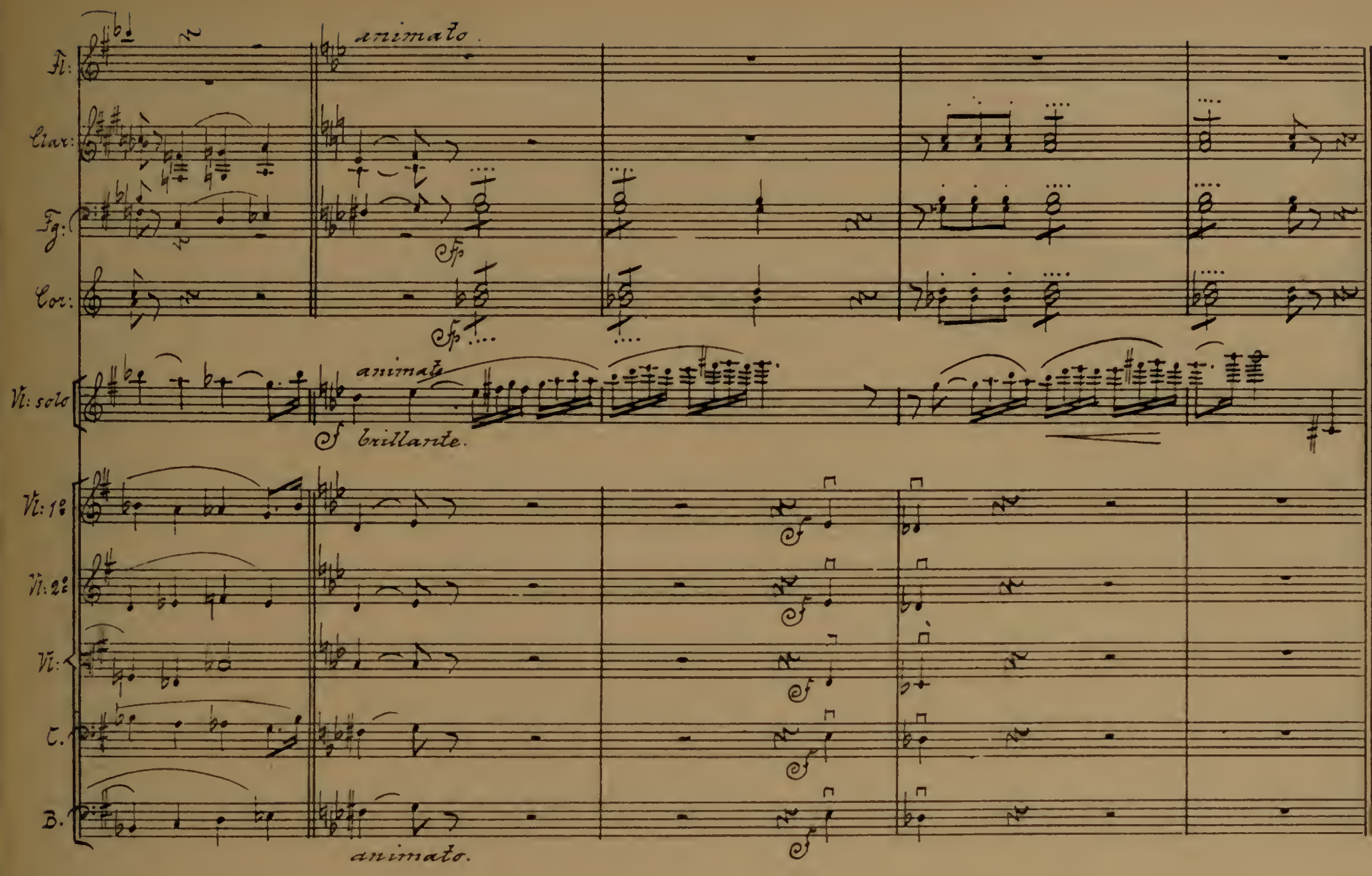
C.

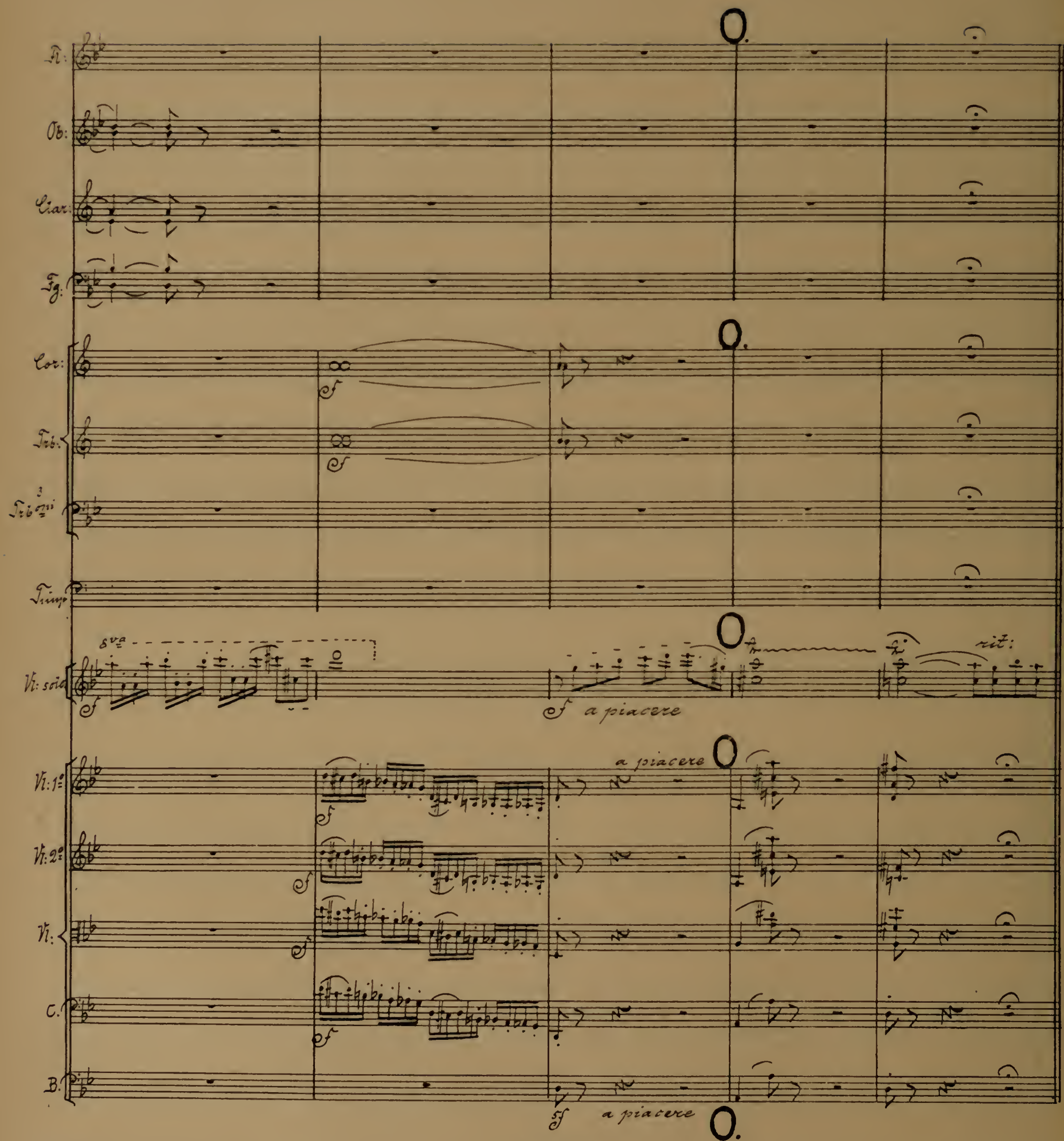
B.

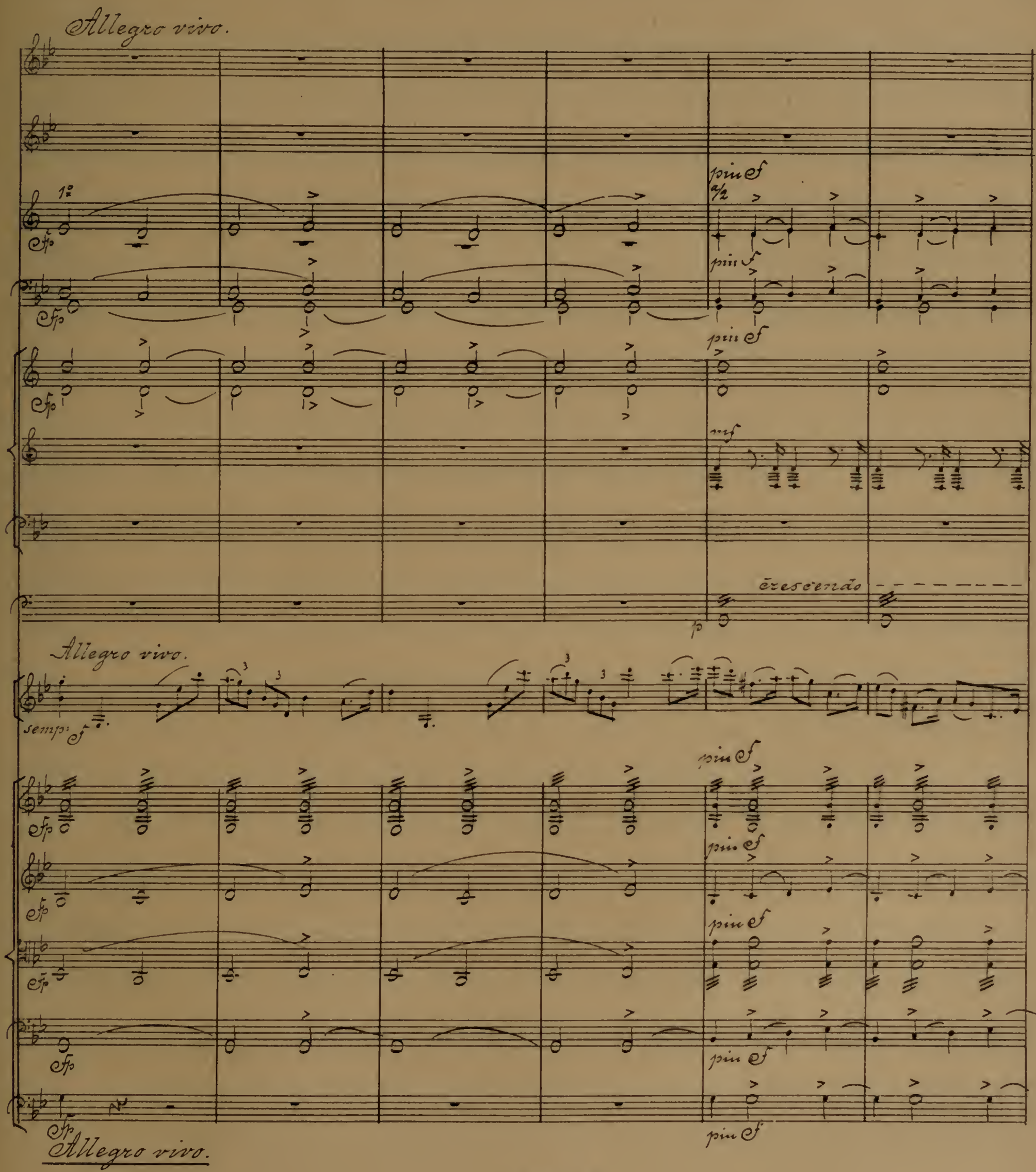

Fl:
Clar:
Fg:
Cor:
3. Tromboni
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
Ob:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
dimin
dim:
dolce.
cresc:
pizz
arco
arco.
dim:
mf espr:
8va


M.
Fl:
Clar:
Vl: solo.
Vl: 1º
Vl: 2º
Vl:
C.
M
M.
1º
pp
dolce
a piacere.
dol:
poco rit:
a piacere
a piacere
a tempo
a tempo.
p
grazioso.
a tempo.
pizz
pizz
a tempo.


Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
pp
arco
N.
Fl:
Clar:
Fg:
Cor:
Trb:
Timp:
poco cresc:
poco crescendo
Vl: solo
cresc:
Vl: 1º
Vl: 2º
Vl:
sf
p
sf. p
crescendo
pizz
arco


animato.
Fl:
Clar:
Fg:
Cor:
Vl: solo
animato
brillante.
Vl: 1º
Vl: 2º
Vl:
C.
B.
animato.
Più animato.
Ob:
Clar:
Fg
cresc:
Più animato
Vl: solo
legg:
cresc:
Vl: 1º
Vl: 2º
Vl:
C.
B
p legg:
Più animato.


Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Trb 3ni
Timp:
8va
Vl: solo
a piacere
rit:
Vl: 1o
Vl: 2o
Vl:
C.
B.
a piacere
a piacere


Allegro vivo.
1º
fp
più f
a/2
mf
crescendo
p
Allegro vivo.
semp: f
Allegro vivo.

cresc:

cresc:

crescendo

crescendo

cresc:

cresc:

cresc:

cresc:

molto marc:

molto marc:

cresc:

cresc:

cresc:

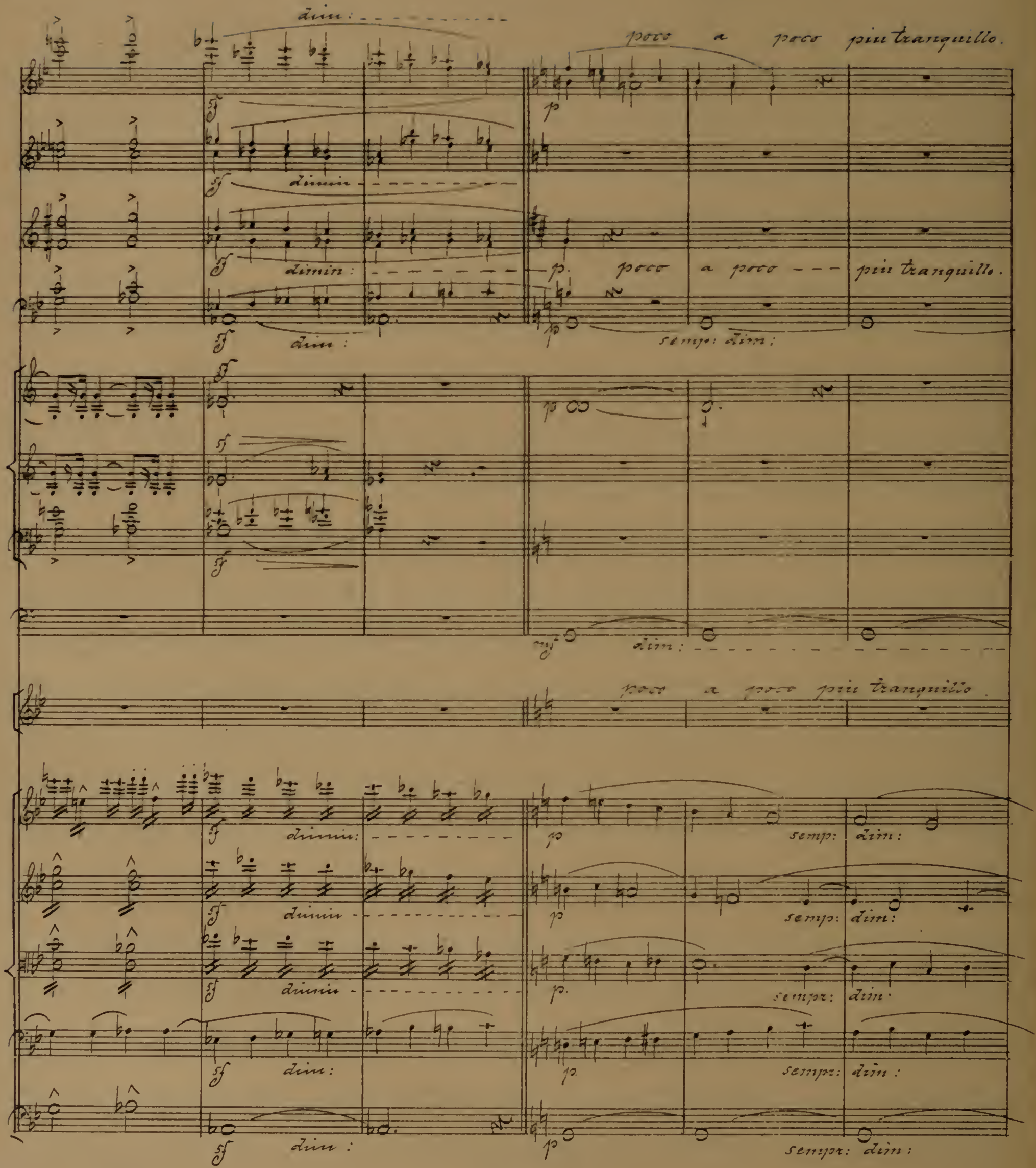
cresc:

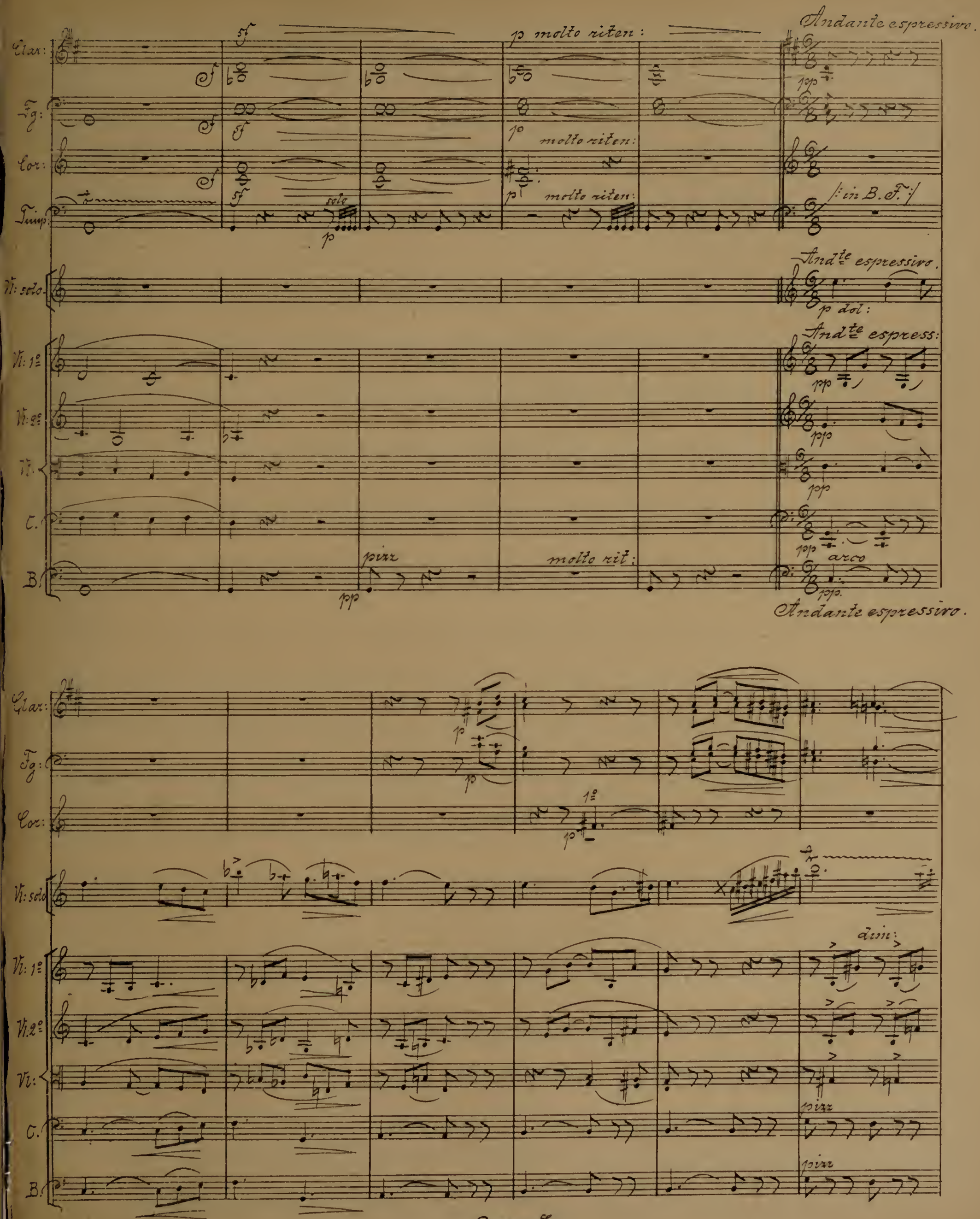
cresc:

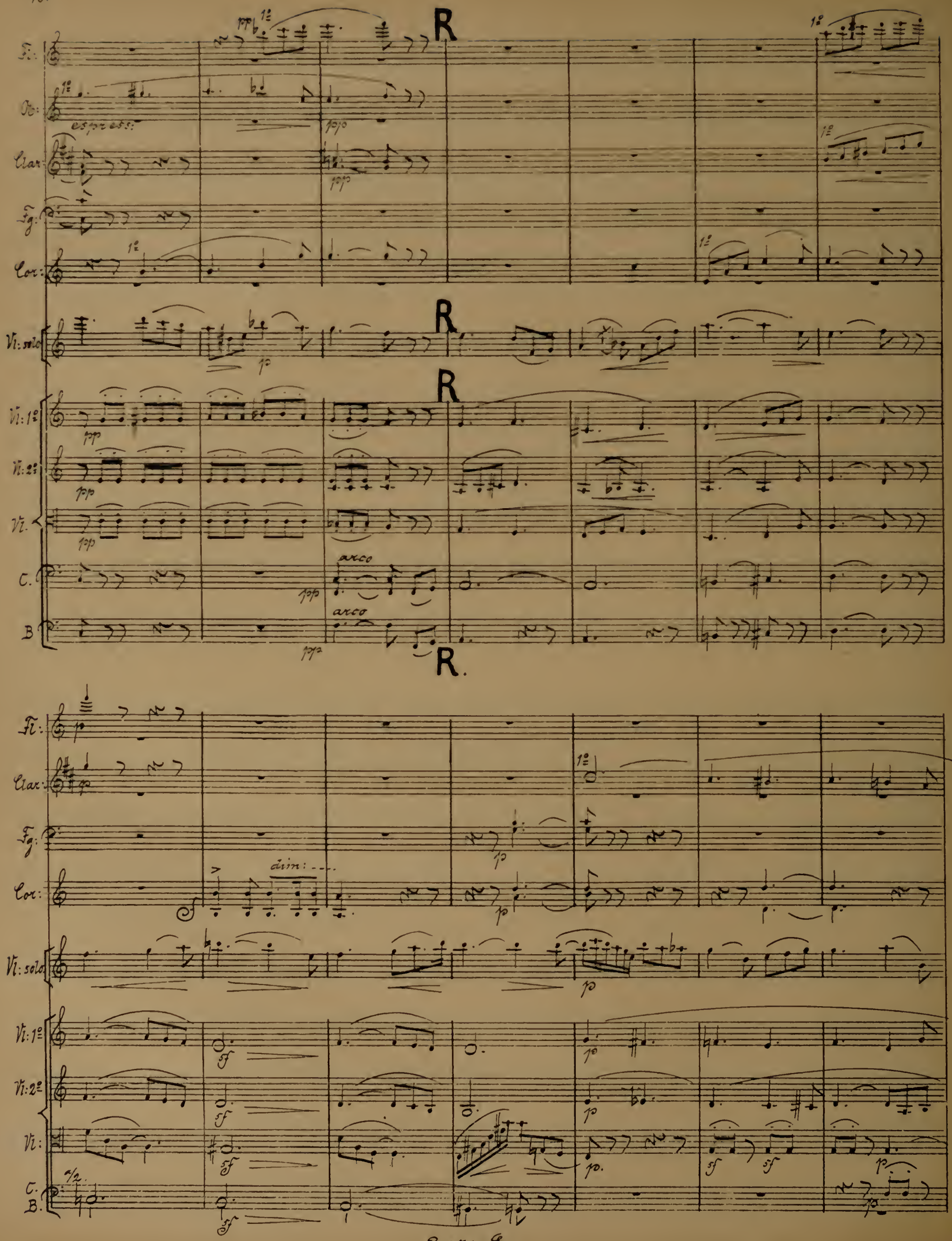
molto cresc.

molto marc.

cresc:


dim:
poco a poco piu tranquillo.
dimin
dimin:
p. poco a poco piu tranquillo.
dim:
semp: dim:
dim:
poco a poco piu tranquillo.
dimin:
semp: dim:
dimin
semp: dim:
dimin
sempr: dim:
dim:
sempr: dim:
dim:
sempr: dim:


Andante espressivo.
Clar:
Fg:
Cor:
Timp:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
p molto riten:
molto riten:
molto riten:
solo
/: in B. F. :/
Andte espressivo.
p dol:
Andte espress:
pizz
molto rit:
arco
Andante espressivo.
1º
dim:
pizz
pizz


R
Fl:
Ob:
espress:
Clar:
Fg:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl.
C.
B
arco
dim:
C.
B.

Fl: 1º p 1º p S. poco rall:

Clar: cresc: p

Cor:

Vl: solo p S poco rall:

Vl: 1º S

Vl: 2º

Vl:

C. poco rall:

B. S.

a Tº 1º mf Più animato

Fl:

Clar. 1º mf

Fg: 1º mf

Cor: 1º mf

à Tempo Più animato.

Vl: solo più f

Vl: 1º mf

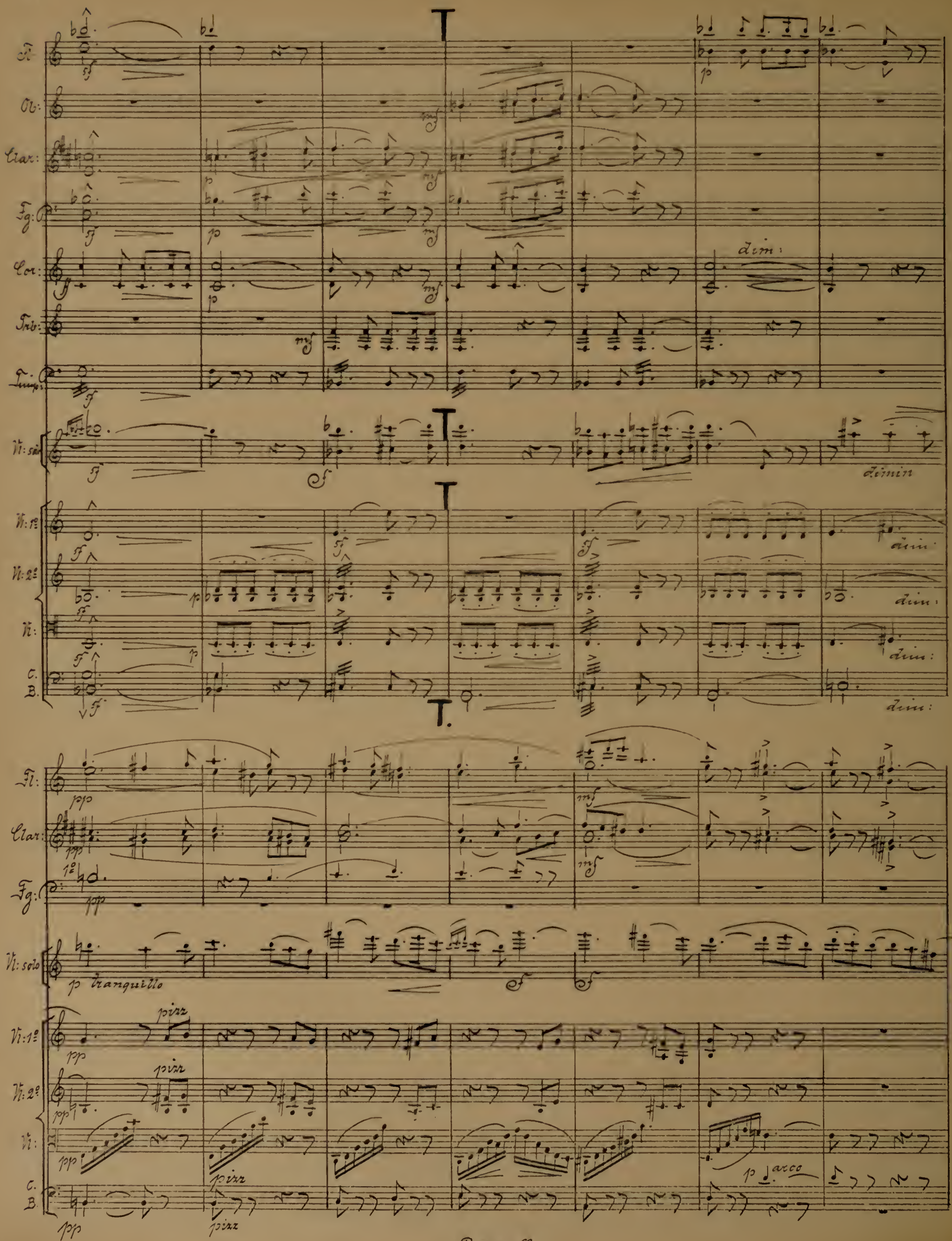
Vl: 2º mf

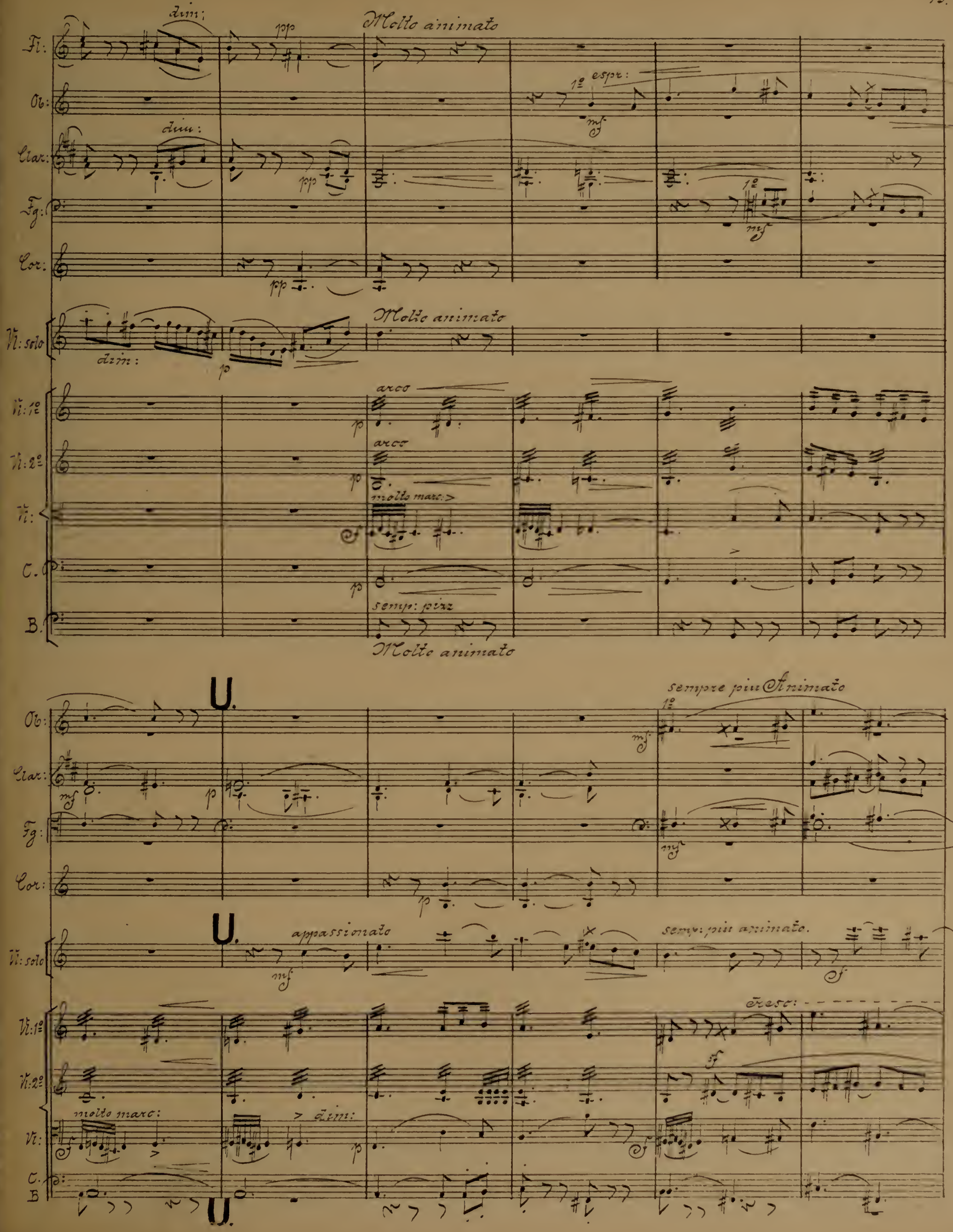
Vl: mf

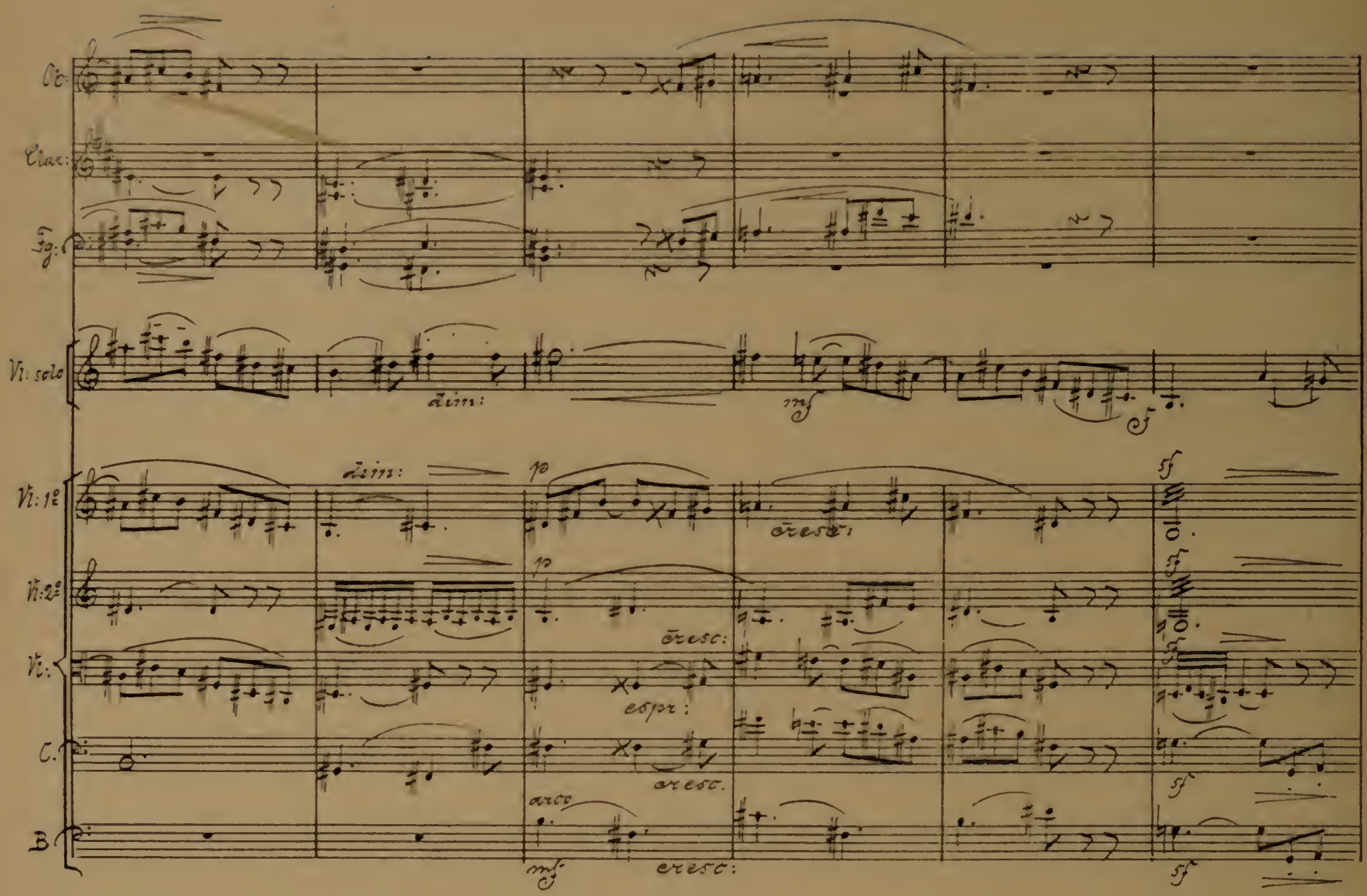
C. mf

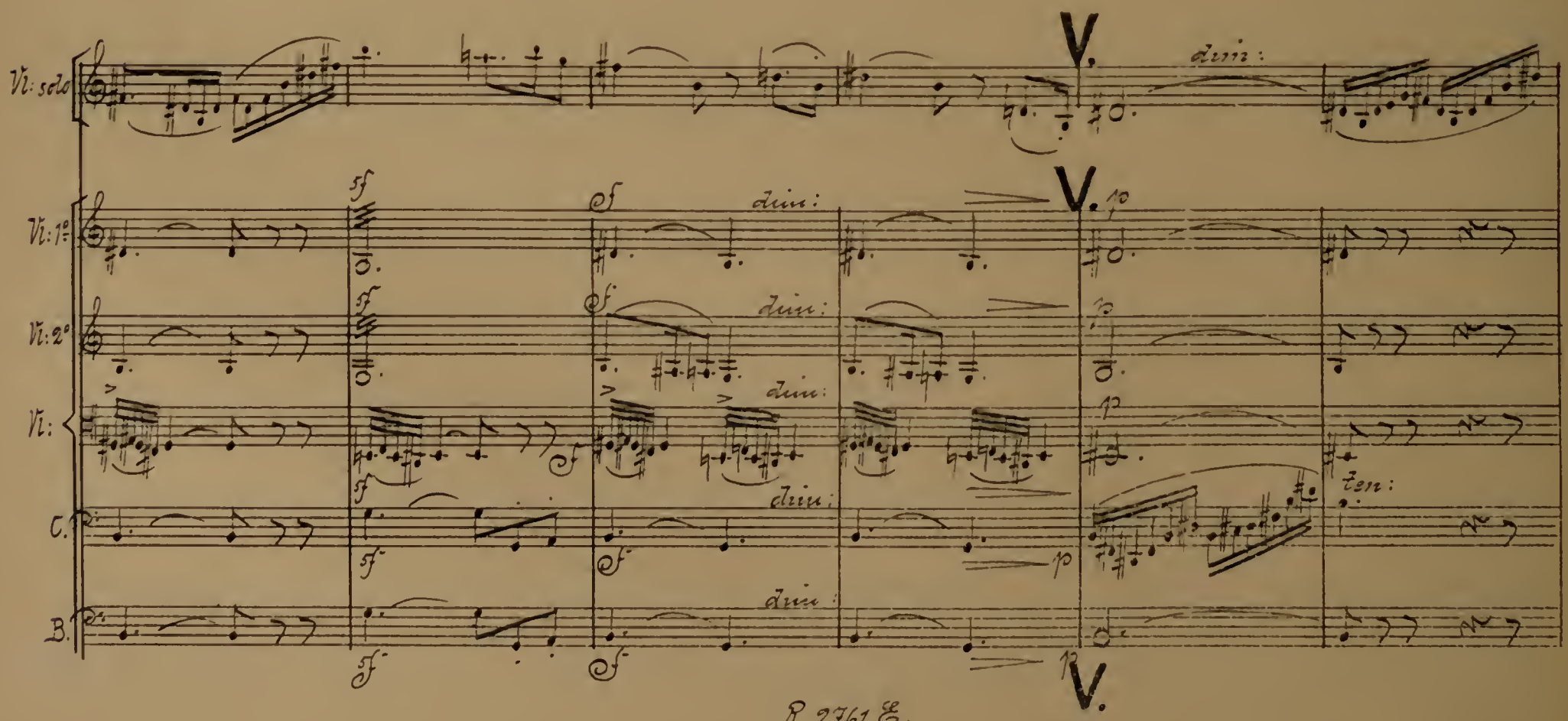
B. pizz arco

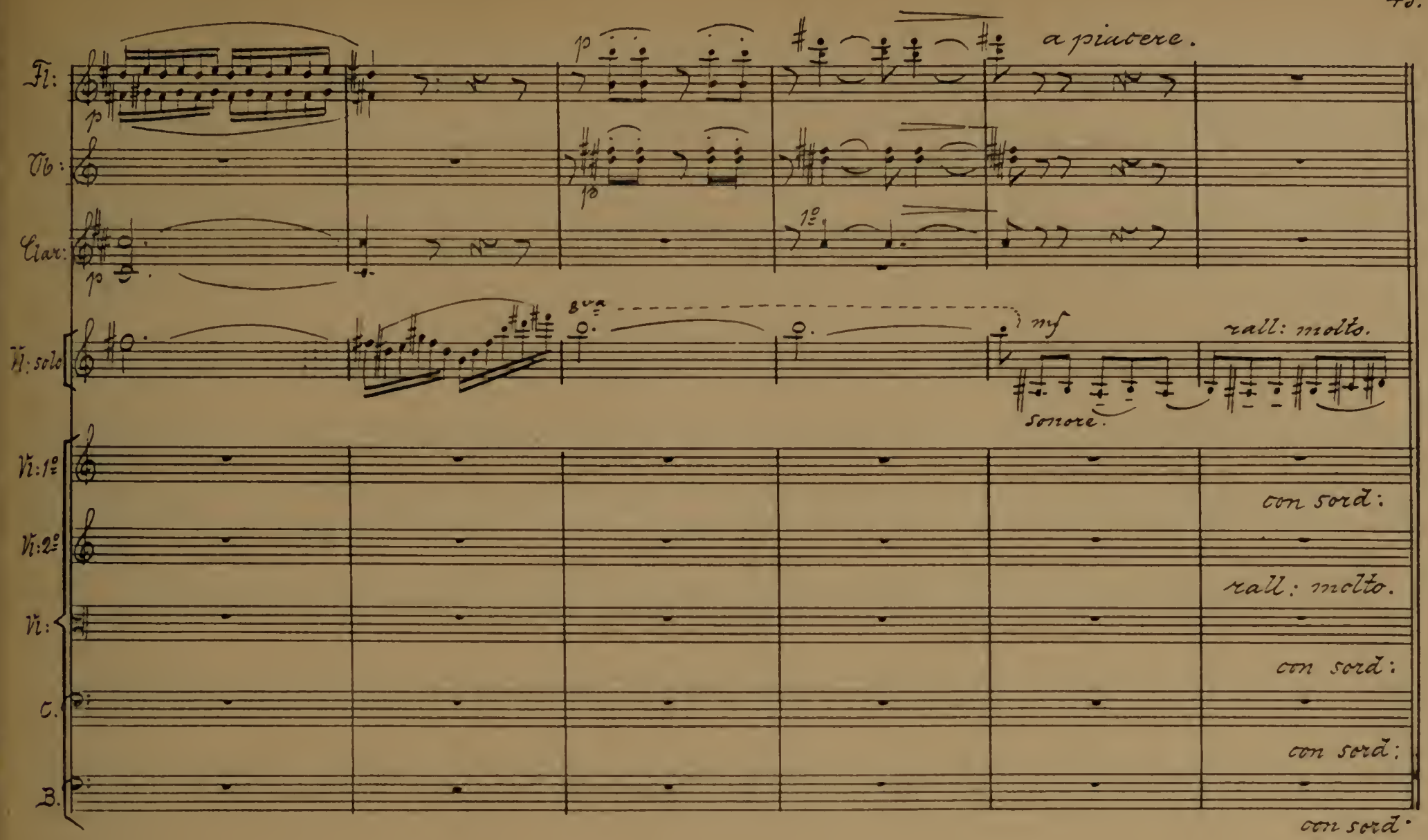
a Tempo.

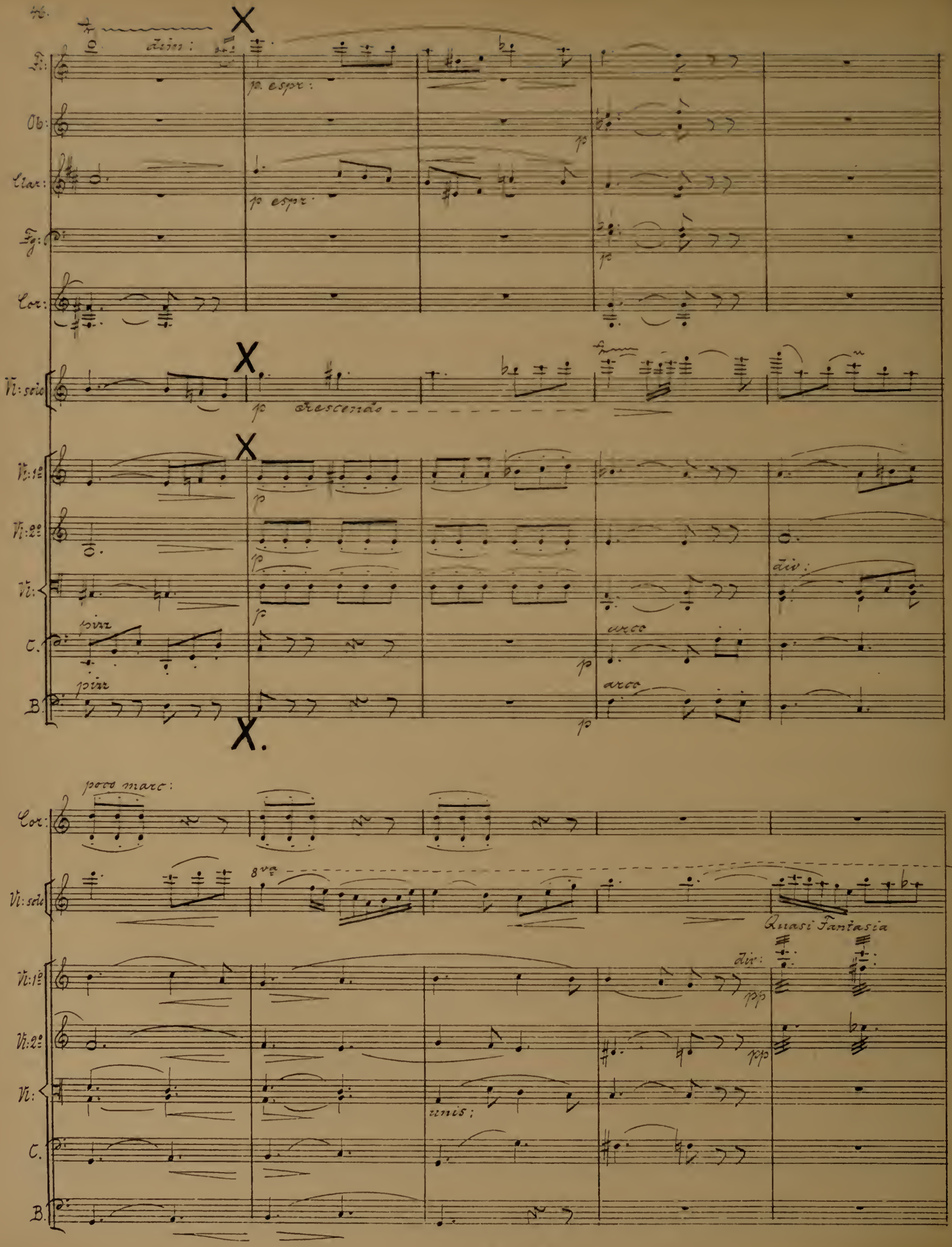

Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Timp:
Vl: sol
Vl: 1º
Vl: 2º
Vl:
C.
B.
dim:
dimin
dim:
dim:
dim:
dim:
Fl:
Clar:
Fg:
Vl: solo
p tranquillo
Vl: 1º
Vl: 2º
Vl:
C.
B.
pizz
pizz
pizz
pizz
p arco

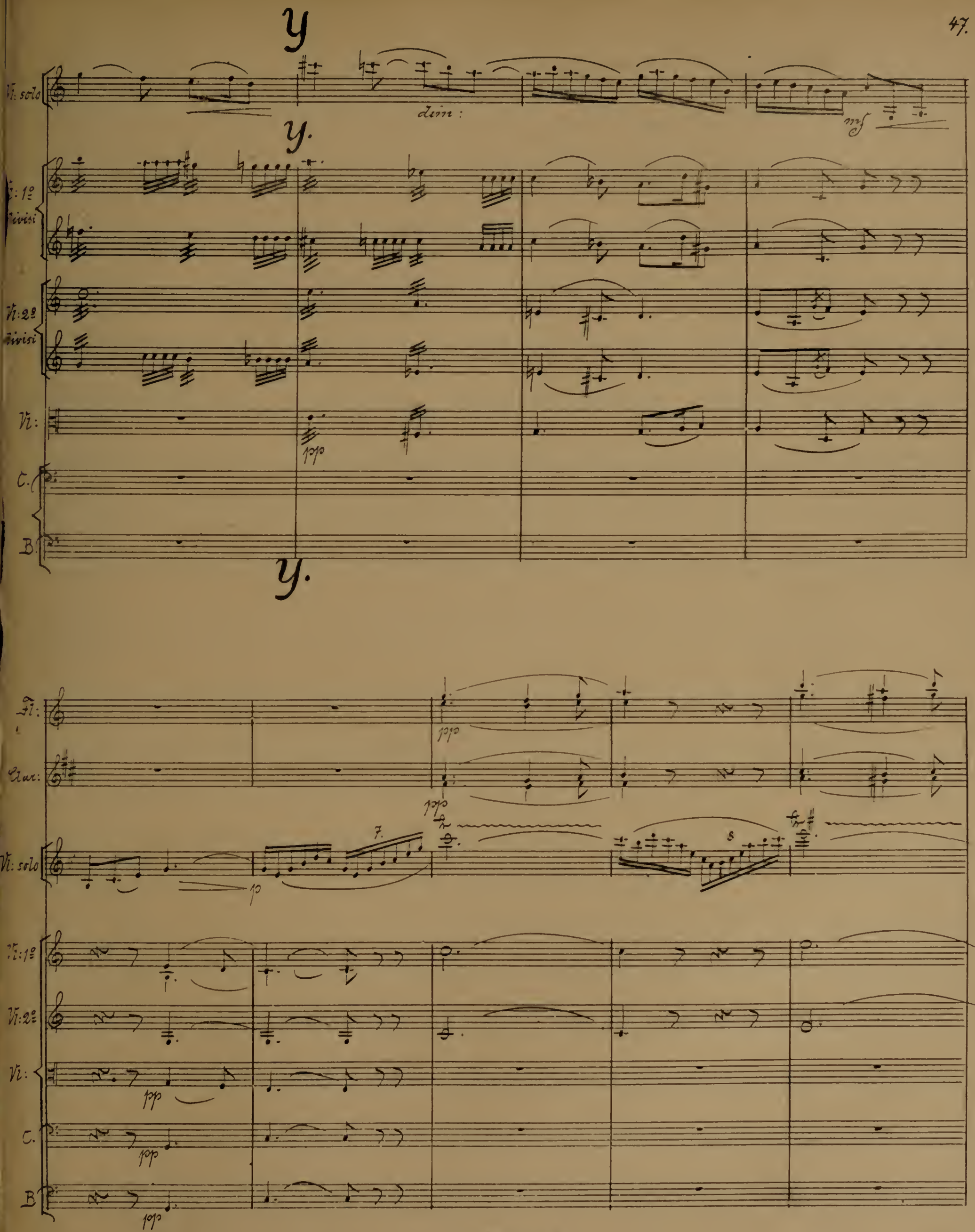

Fl:
dim:
pp
Molto animato
Ob:
1º espr:
mf
Clar:
dim:
pp
Fg:
1º
mf
Cor:
pp
Vl: solo
dim:
p
Molto animato
Vl: 1º
arco
p
Vl: 2º
arco
p
Vl:
molto marc:
f
C.
p
B.
semp: pizz
Molto animato
U.
sempre piu Animato
1º
mf
Ob:
Clar:
mf
p
Fg:
mf
Cor:
p
U.
appassionato
mf
semp: piu animato.
f
Vl: solo
cresc:
Vl: 1º
Vl: 2º
f
molto marc:
dim:
Vl:
p
f
C.
B
U.

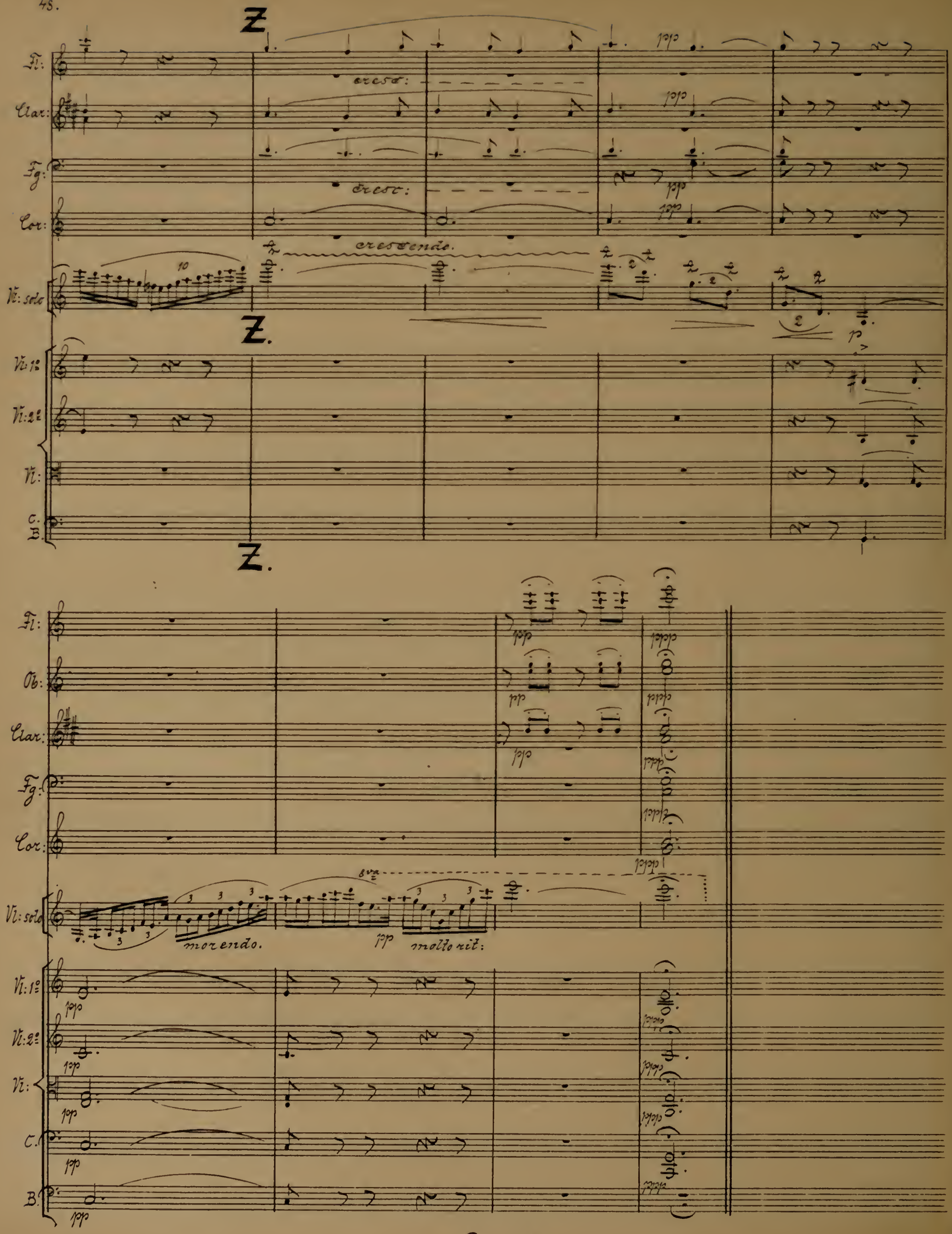

Ob:
Clar:
Fg:
Vl: solo
dim:
mf
f
Vl: 1º
dim:
p
cresc:
sf
Vl: 2º
p
cresc:
sf
Vl:
espr:
C.
cresc.
sf
B.
arco
mf
cresc:
sf


Vl: solo
V.
dim:
Vl: 1º
sf
f
dim:
V.
p
Vl: 2º
sf
f
dim:
p
Vl:
dim:
p
C.
sf
f
dim:
p
ten:
B.
sf
f
dim:
p
V.


Fl:
Ob:
Clar:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
a piacere.
8va
mf
sonore.
rall: molto.
con sord:
rall: molto.
con sord:
con sord:
con sord:
Tempo 1º
Fl:
Clar:
Fg:
Cor:
Vl: solo
espr:
con sordino
mf
con sordino
mf
con sord:
div mf
con sordino
mf
con sordino
mf
Tempo 1º


dim:
Fl:
p. espr:
Ob:
p
Clar:
p espr:
Fg:
p
Cor:
Vl: solo
p crescendo
Vl: 1º
p
Vl: 2º
p
Vl:
p
div:
C.
pizz
arco
p
B.
pizz
arco
p
poco marc:
Cor:
Vl: solo
8va
Quasi Fantasia
Vl: 1º
div:
pp
Vl: 2º
pp
Vl:
unis:
C.
B.


Y
Vl: solo
dim:
mf
Y.
Vl: 1º divisi
Vl: 2º divisi
Vl:
pp
C.
B.
Y.
Fl:
pp
Clar:
pp
Vl: solo
p
7.
8
Vl: 1º
Vl: 2º
Vl:
pp
C.
pp
B
pp


Z
Fl:
Clar:
Fg:
Cor:
Vl: solo
cresc:
cresc:
crescendo.
Z.
Vl: 1º
Vl: 2º
Vl:
C.
B.
Z.
Fl:
Ob:
Clar:
Fg:
Cor:
Vl: solo
morendo.
molto rit:
Vl: 1º
Vl: 2º
Vl:
C.
B.

Allegro.

Fl:

Ob:

Clar: in B.

dim:

Fg:

dim:

Cor: in F.

Trb: in D.

3 Timbeni

Timp: G. D.

Allegro

Vl: solo.

Allegro.

Vl: 1º

marc:

legg:

sul G.

dim:

Vl: 2º

legg:

Vl:

dim:

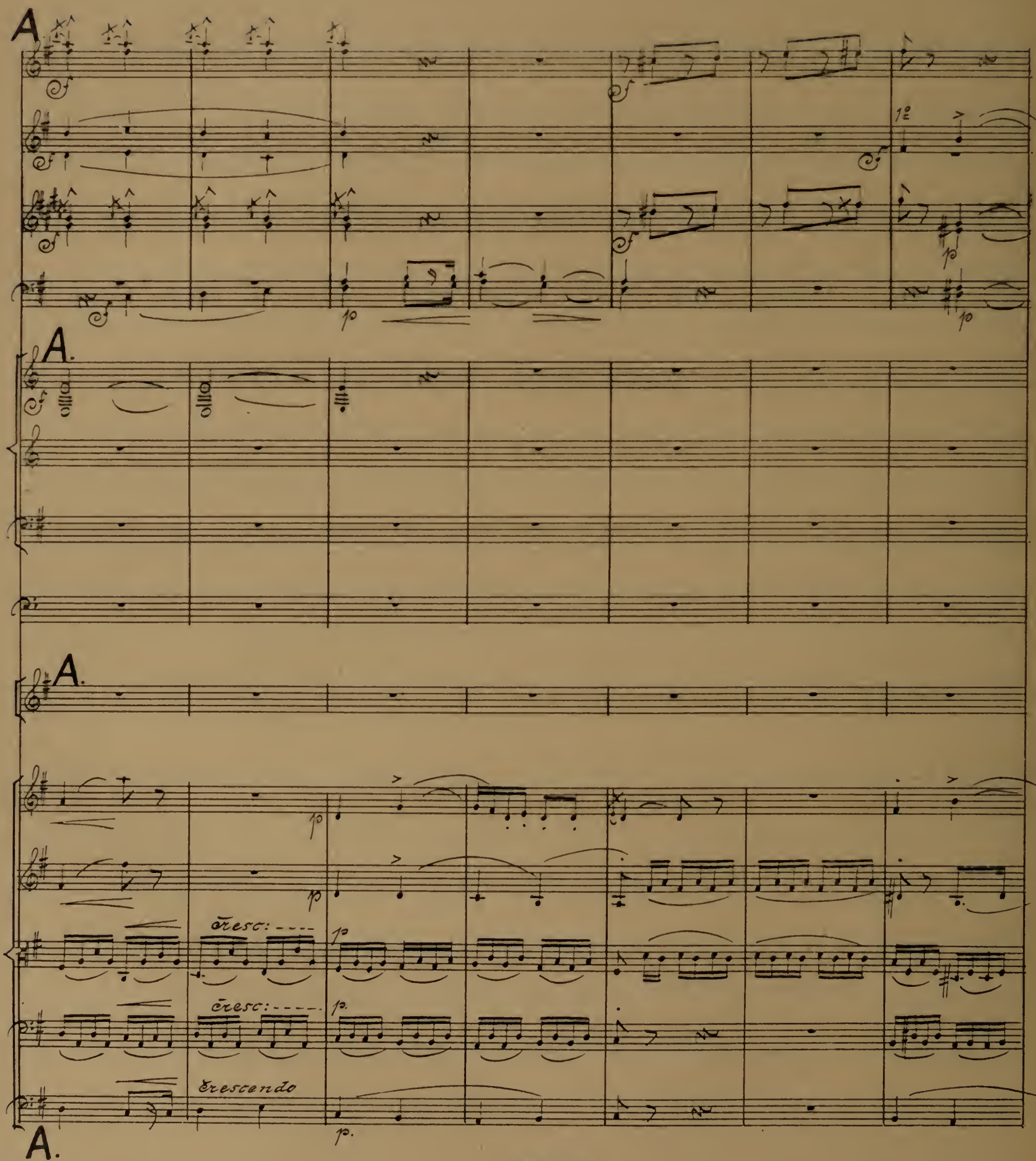
C.

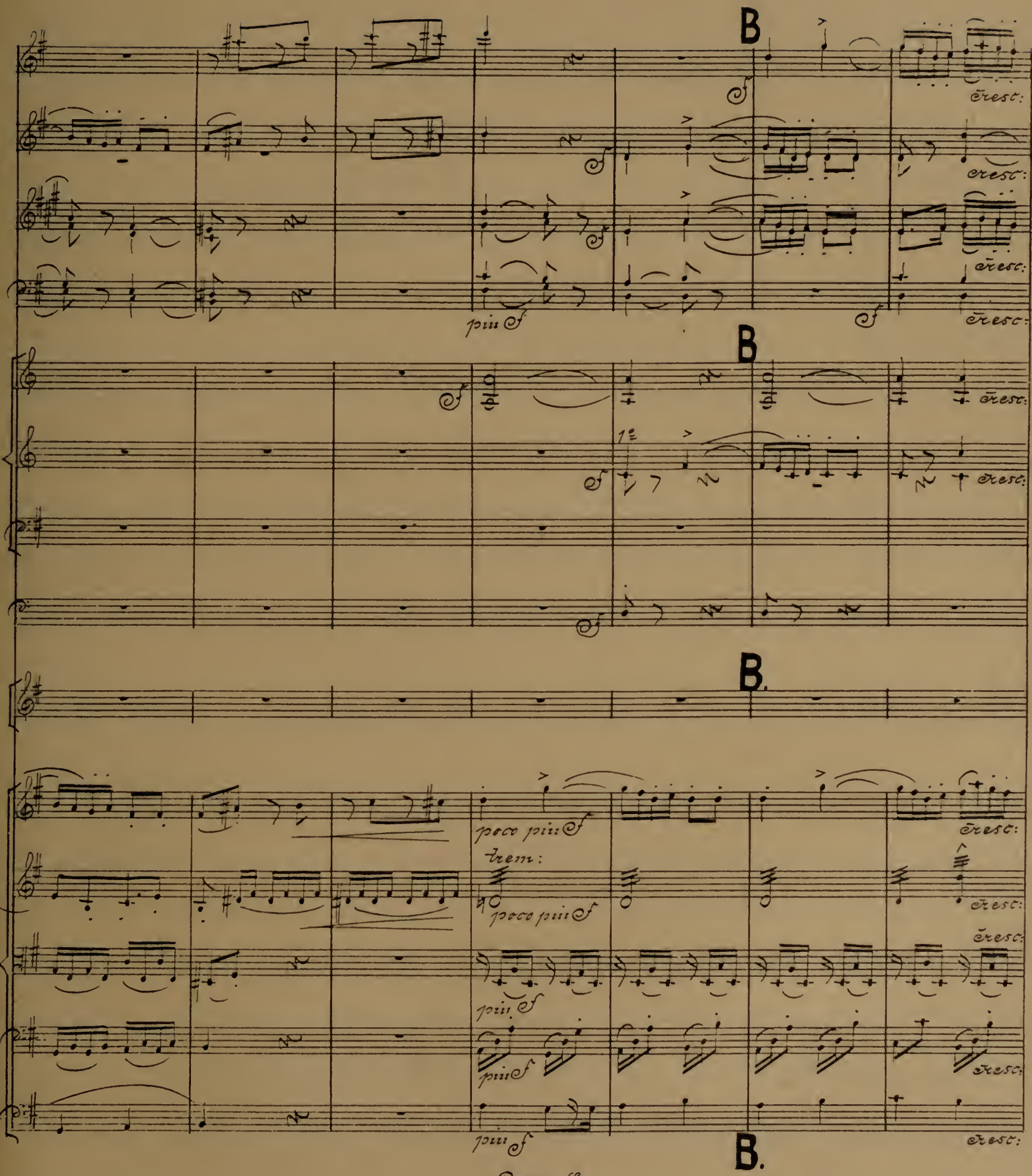
dim:

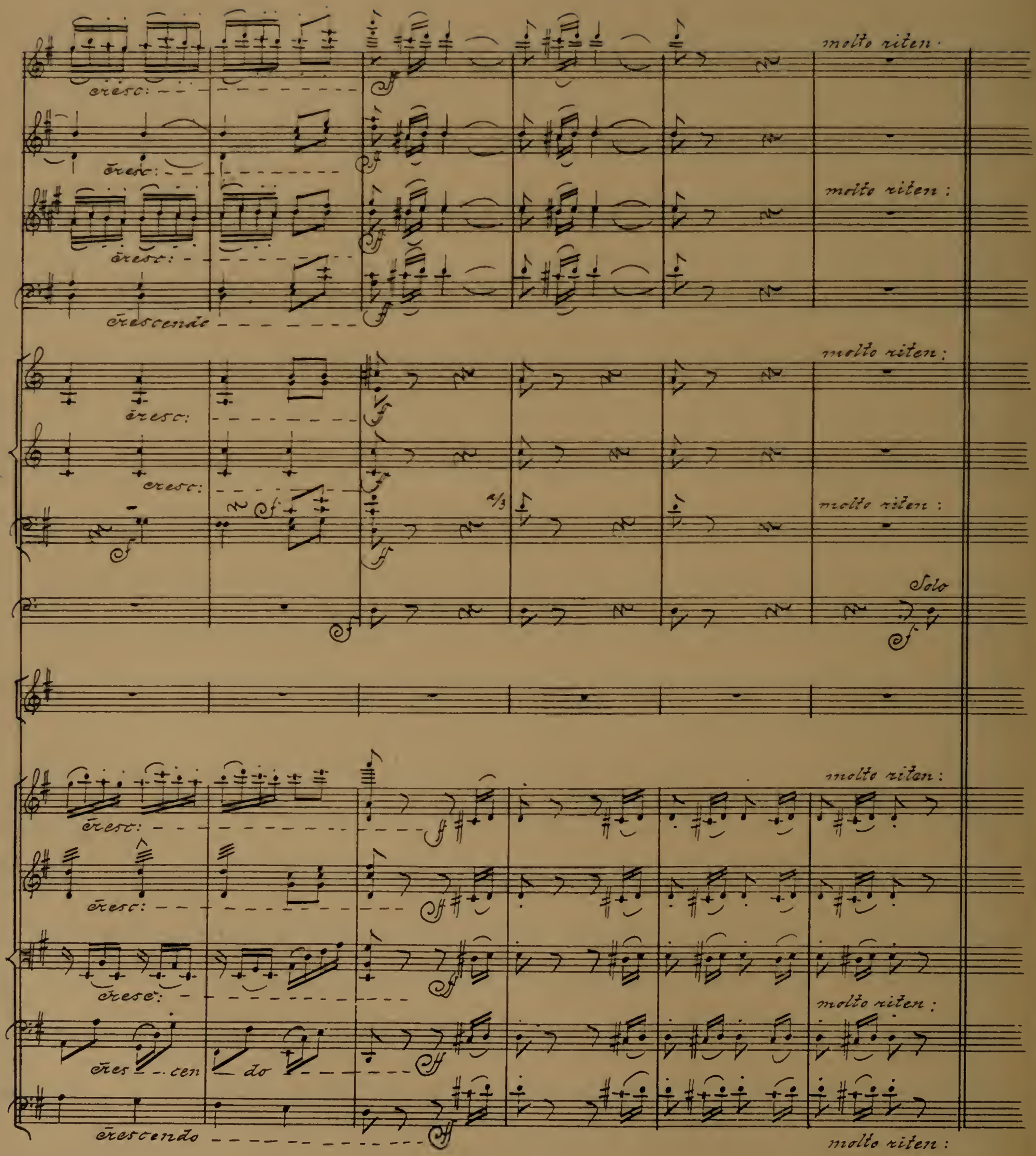
B.

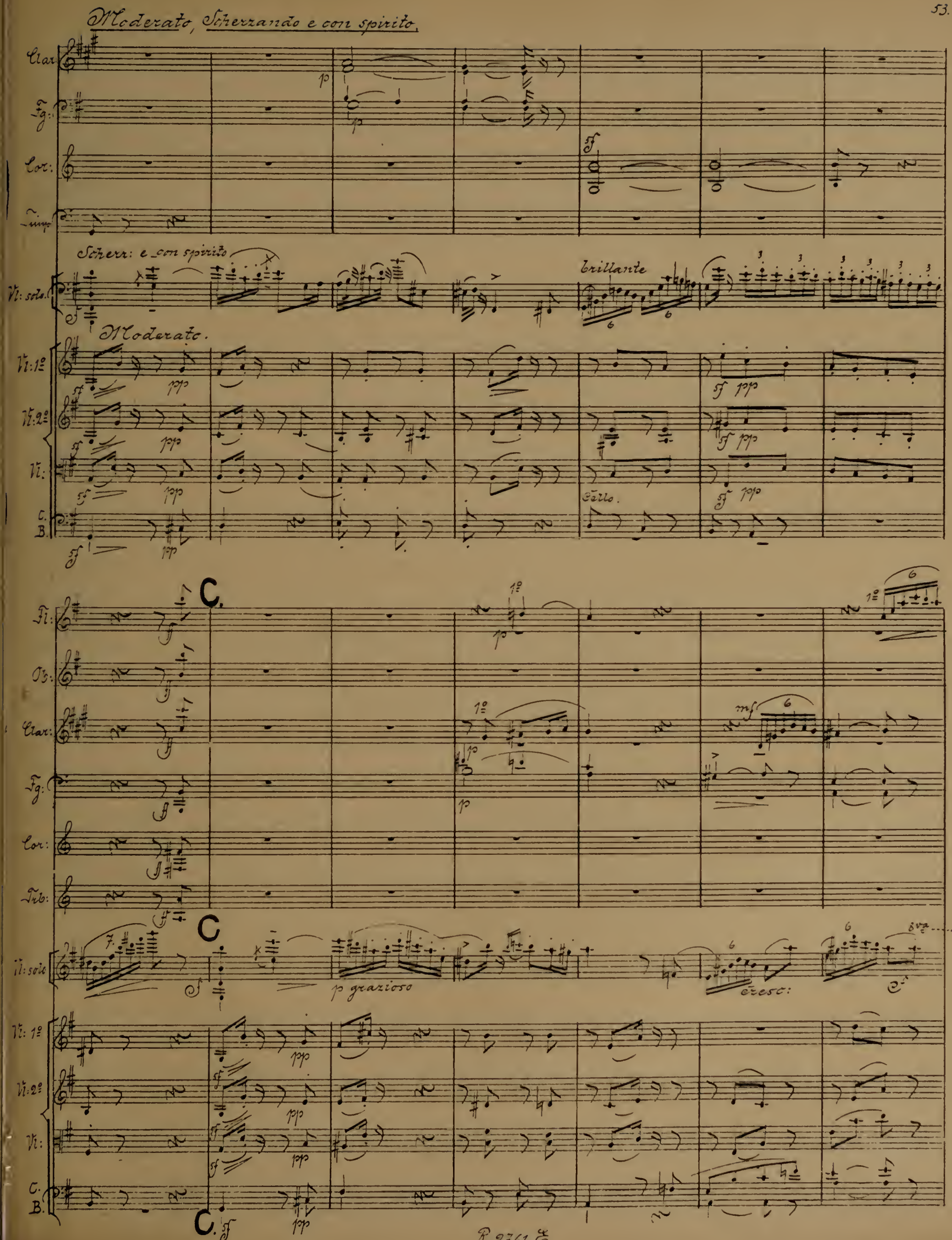
dim:

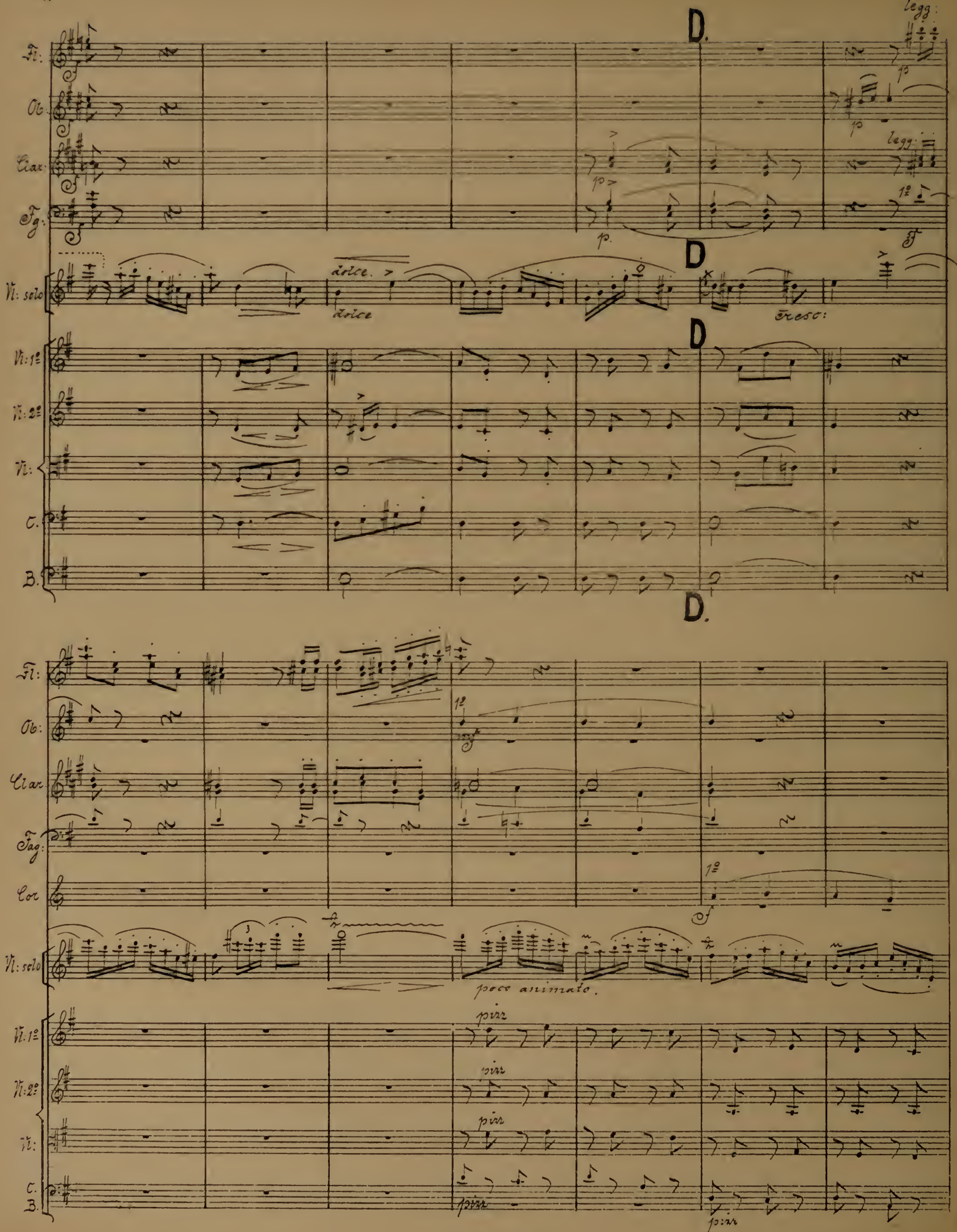
Allegro.


A.
A.
A.
A.
cresc:
cresc:
crescendo
A.


B
cresc:
cresc:
cresc:
cresc:
più f
B
cresc:
cresc:
B.
poco più f
cresc:
trem:
poco più f
cresc:
cresc:
più f
più f
cresc:
più f
B.
cresc:


molto riten:
cresc:
cresc:
molto riten:
cresc:
crescendo
molto riten:
cresc:
cresc:
molto riten:
Solo
molto riten:
cresc:
cresc:
cresc:
molto riten:
cres - cen - do
crescendo
molto riten:


Moderato, Scherzando e con spirito.
Clar:
Fg:
Cor:
Timp:
Scherz: e con spirito
Vl: solo
brillante
Moderato.
Vl: 1º
Vl: 2º
Vl:
C. B.
Cello.
C.
Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
C
Vl: solo
p grazioso
cresc:
Vl: 1º
Vl: 2º
Vl:
C. B.
C.


D.
legg:
Fl:
Ob:
Clar:
Fag:
Vl: solo
dolce.
dolce
cresc:
Vl: 1º
Vl: 2º
Vl:
C.
B.
poco animato.
pizz

E

Fl: p 1°

Ob: p

Clar: p

Fg: p

Cor: p

E

V: solo dim: a tempo p

Vl: 1° arco pp pp

Vl: 2° arco pp pp

Vl: arco pp pp

C. arco pp pp

B. arco pp pp

E.

F.

Fl: legg: p

Clar: 1° p

Fg: 1° p

Cor: p

F

V: solo 6 6 8va

F.

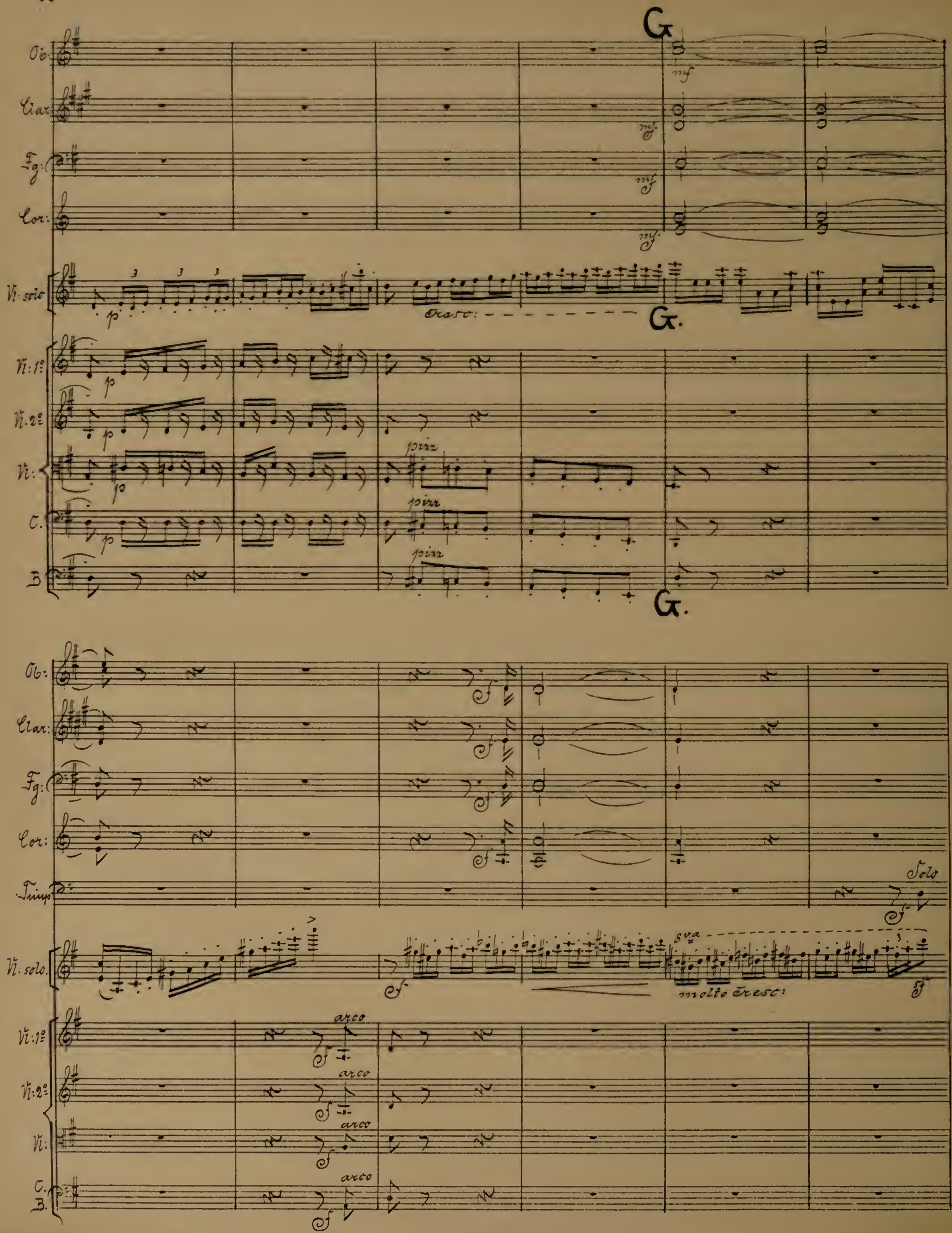
Vl: 1° f

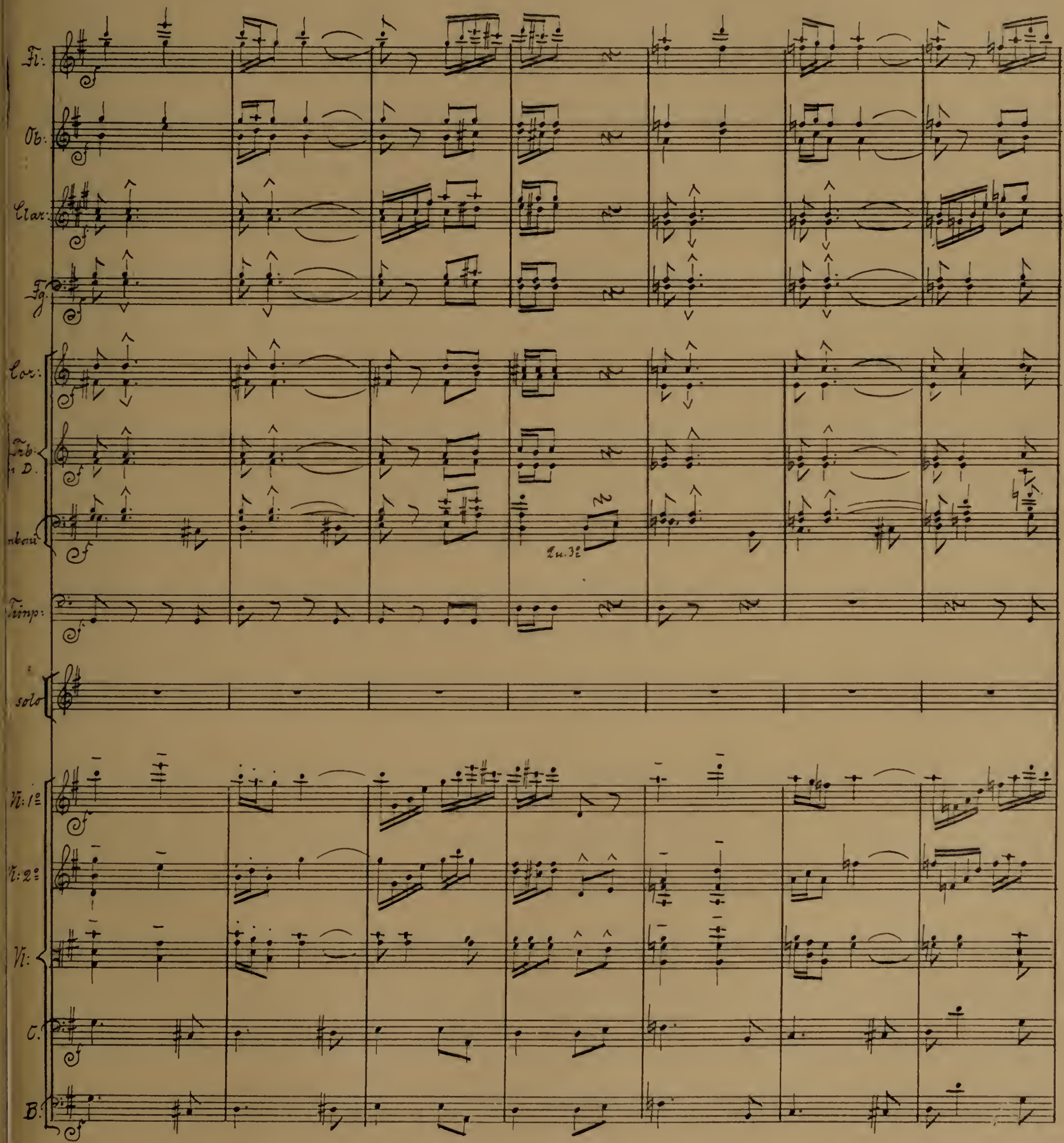
Vl: 2° f

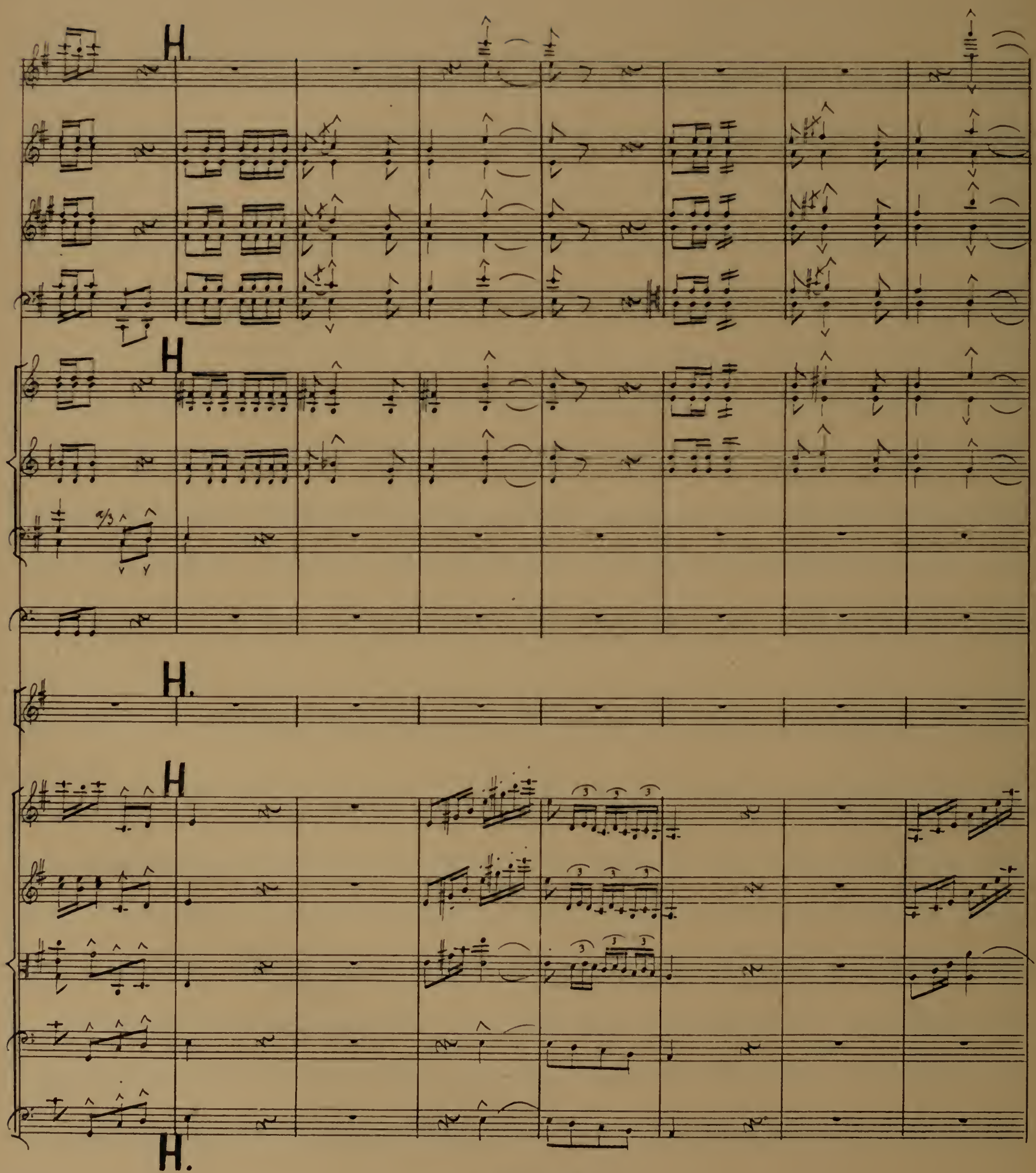
Vl: f

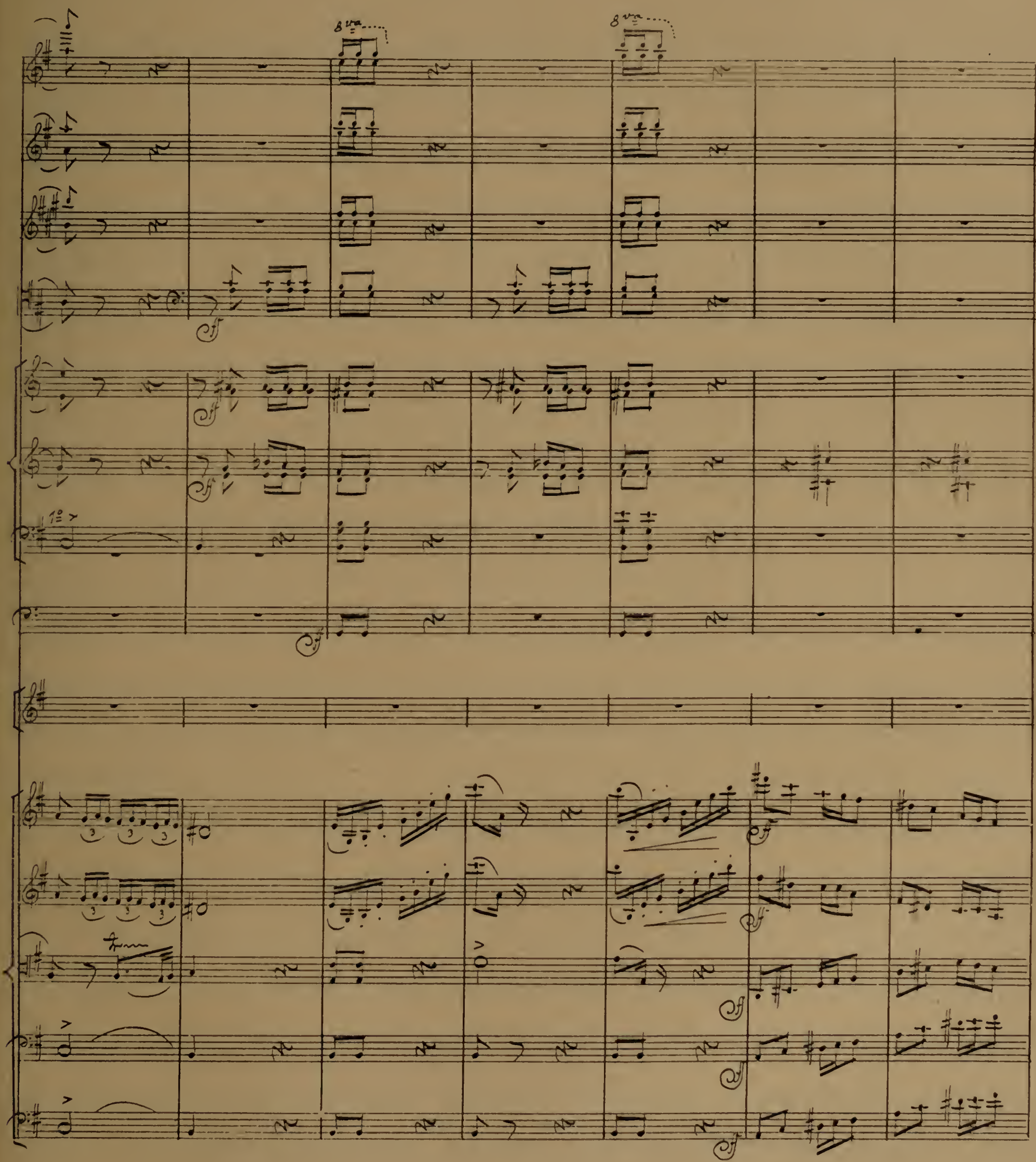
C. B. f

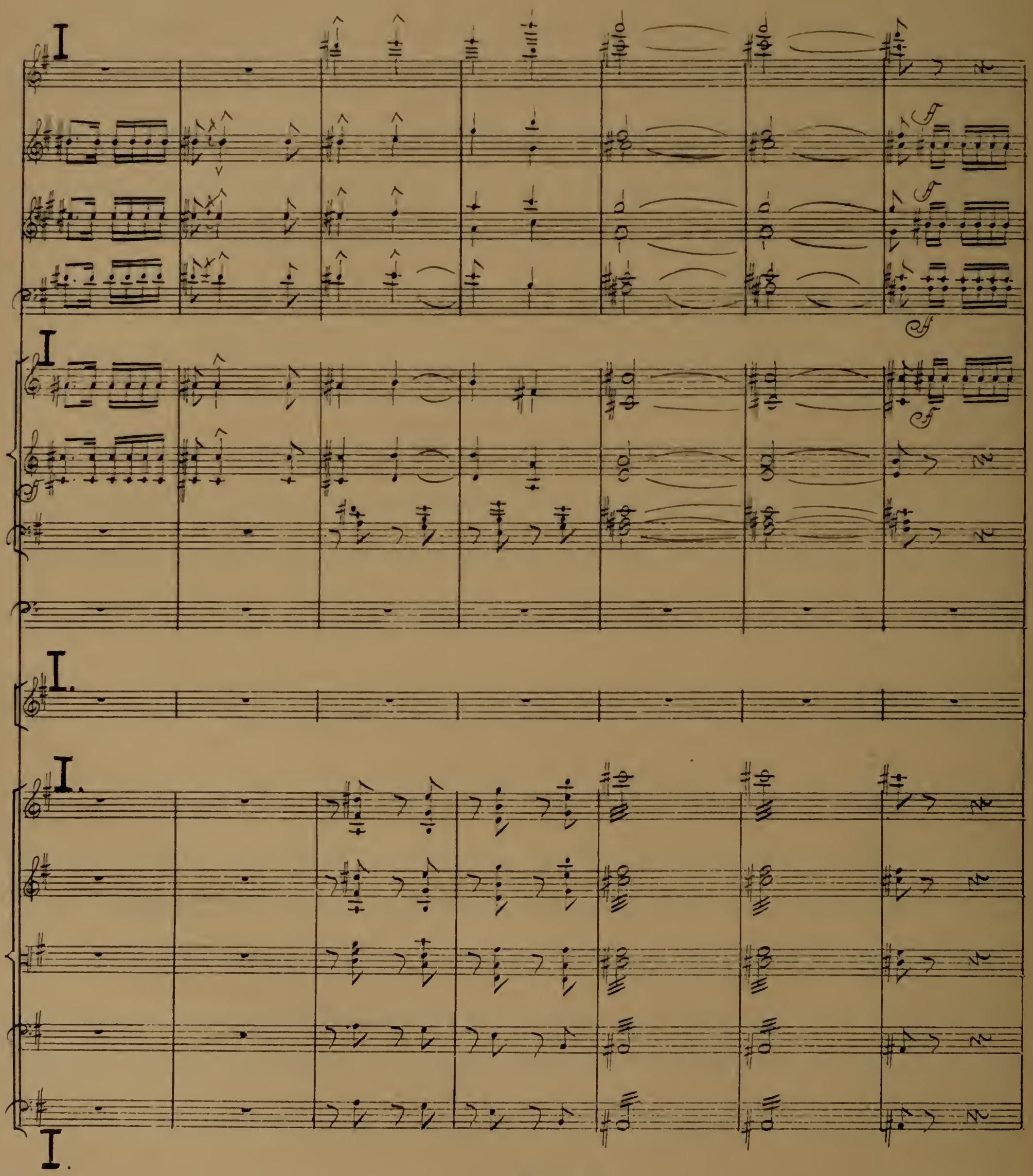
F.

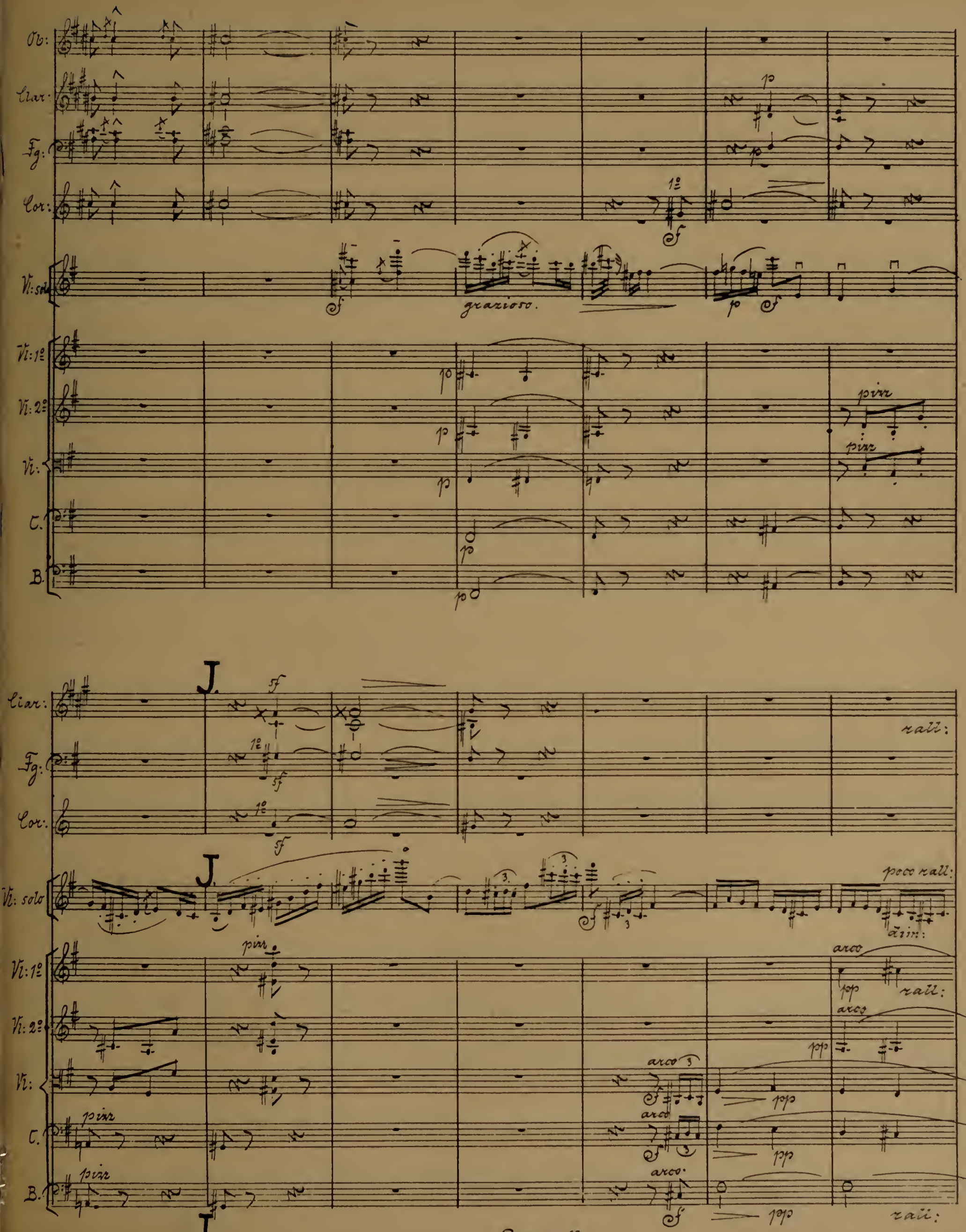

G
Ob:
Clar:
Fg:
Cor:
Vl: solo
Cresc:
G.
Vl: 1º
Vl: 2º
Vl:
C.
B.
pizz
G.
Ob:
Clar:
Fg:
Cor:
Timp:
Solo
Vl: solo.
8va
molto cresc:
Vl: 1º
Vl: 2º
Vl:
C.
B.
arco


Fl:
Ob:
Clar:
Fg:
Cor:
Trb: in D.
Timp:
solo
Vl: 1º
Vl: 2º
Vl:
C.
B.


H.
H
H.
H
H.


8va
8va
ff
ff
ff




Ob:
Clar:
Fg:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
grazioso.
pizz
J.
rall:
poco rall:
dim:
arco
pp

a Tempo.

Fl.: pp legg:

Ob.: 1e p

Clar.: pp legg:

Fg.: pp legg:

Cor.: pp legg:

Vl. solo: a Tempo. p legg:

Vl. 1e: a tempo.

Vl. 2e:

Vl.:

C. B.: poco poco

8va K grazioso

Fl.:

Ob.: 1e p

Clar.: grazioso

Fg.: p

Cor.: f p

Vl. solo: K

Vl. 1e: K

Vl. 2e:

Vl.:

C. B.: arco arco K.

Fl.
Ob.
Clar.
Fg.
Cor.
Vl. solo
Vl. 1°
Vl. 2°
Vl.
C.
B.

poco rit:
a tempo
poco rit:
poco rit:
poco rit:

Ob:
Clar:
Fg:
Vl: solo
Vl: 1e
Vl: 2e
Vl:
C. B.

a Tempo.

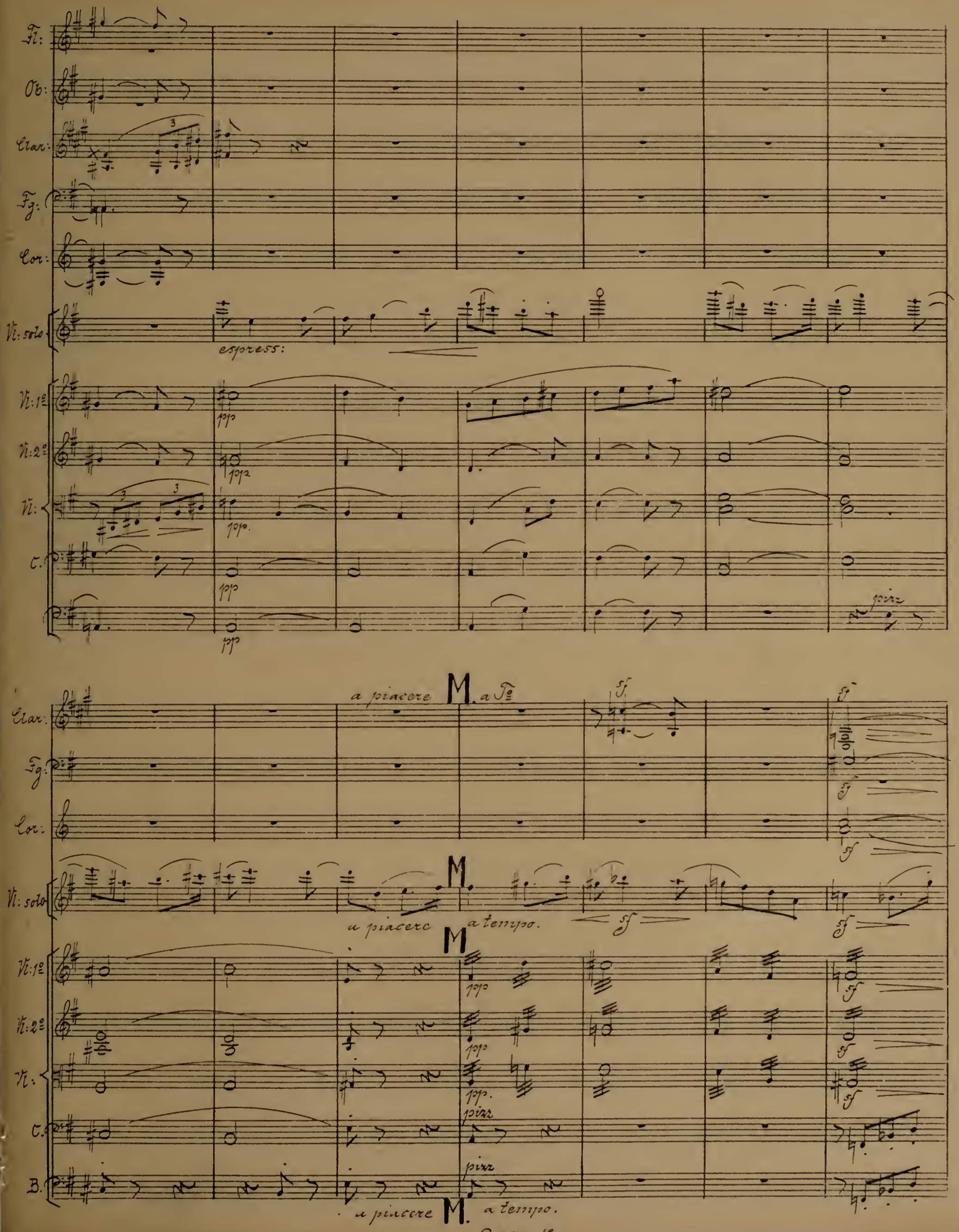
Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Timp:

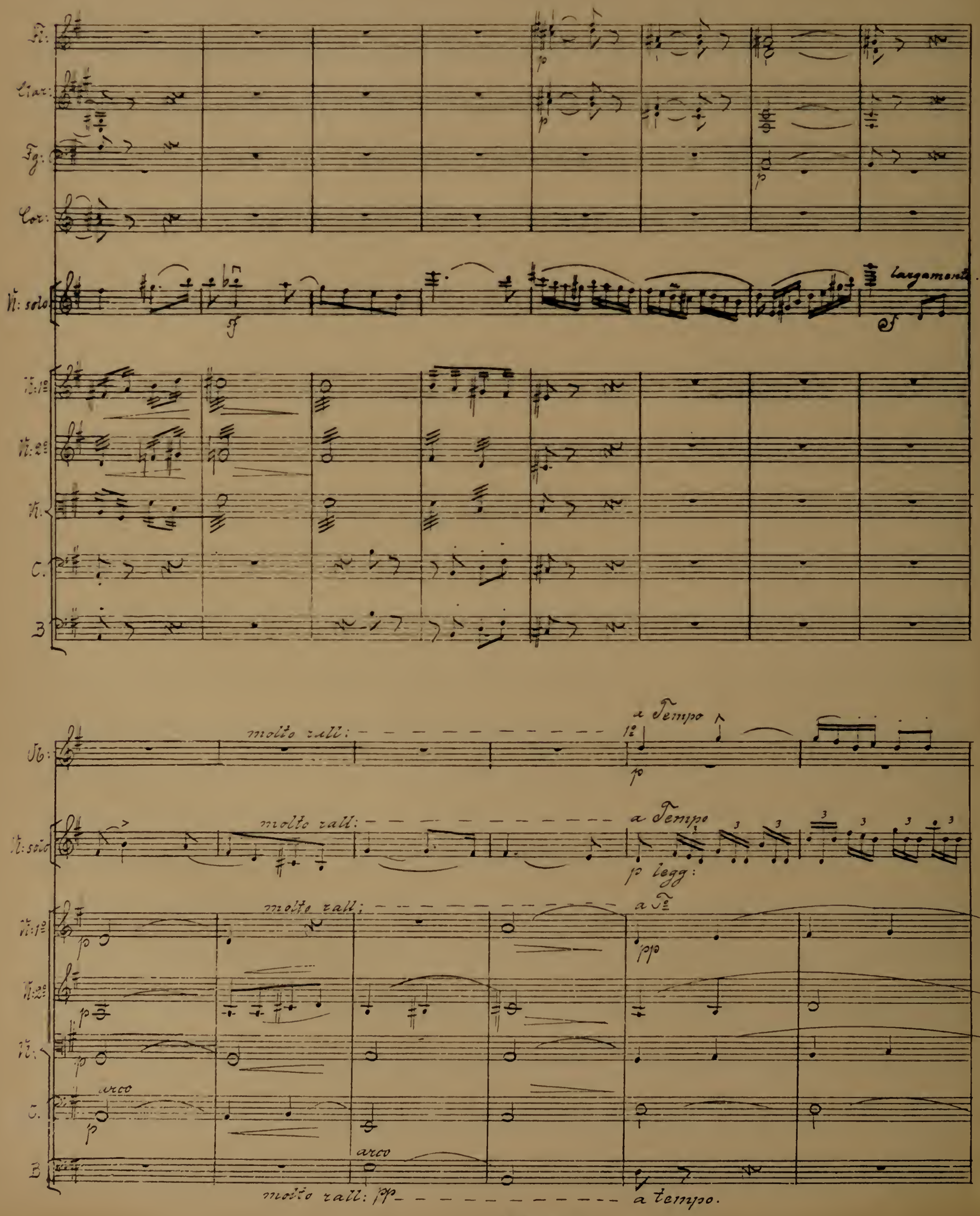
a Tempo.

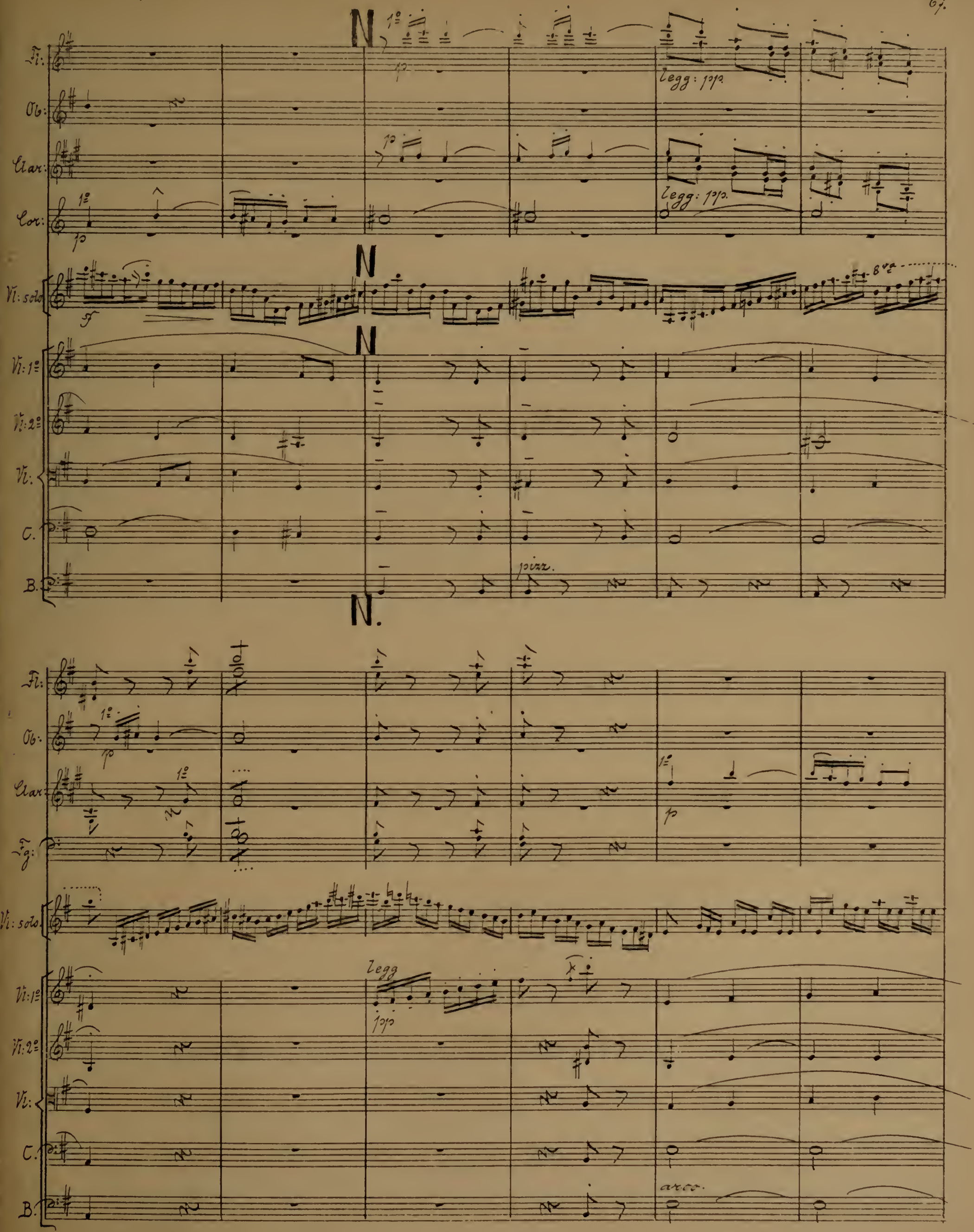
Vl: solo

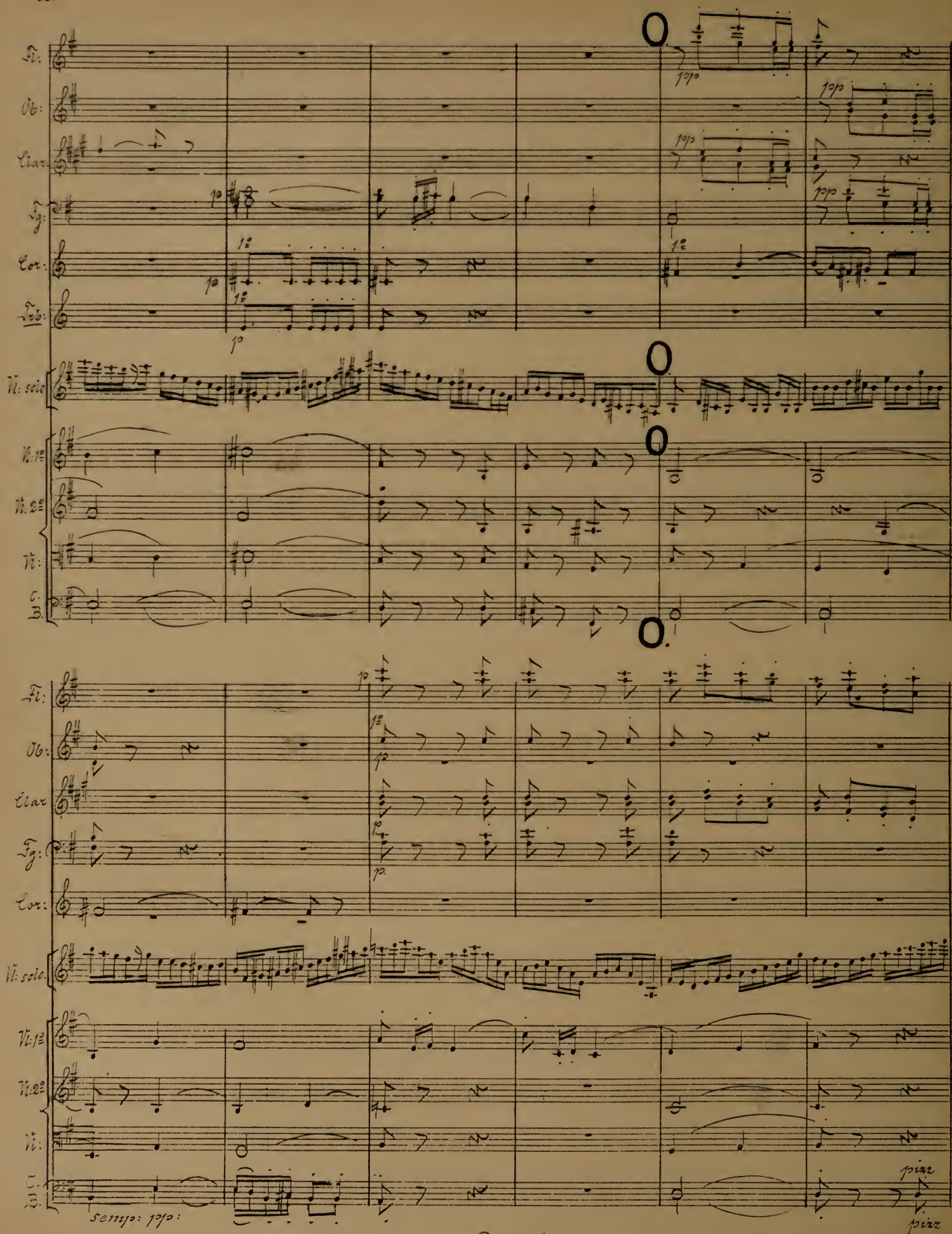
a Tempo

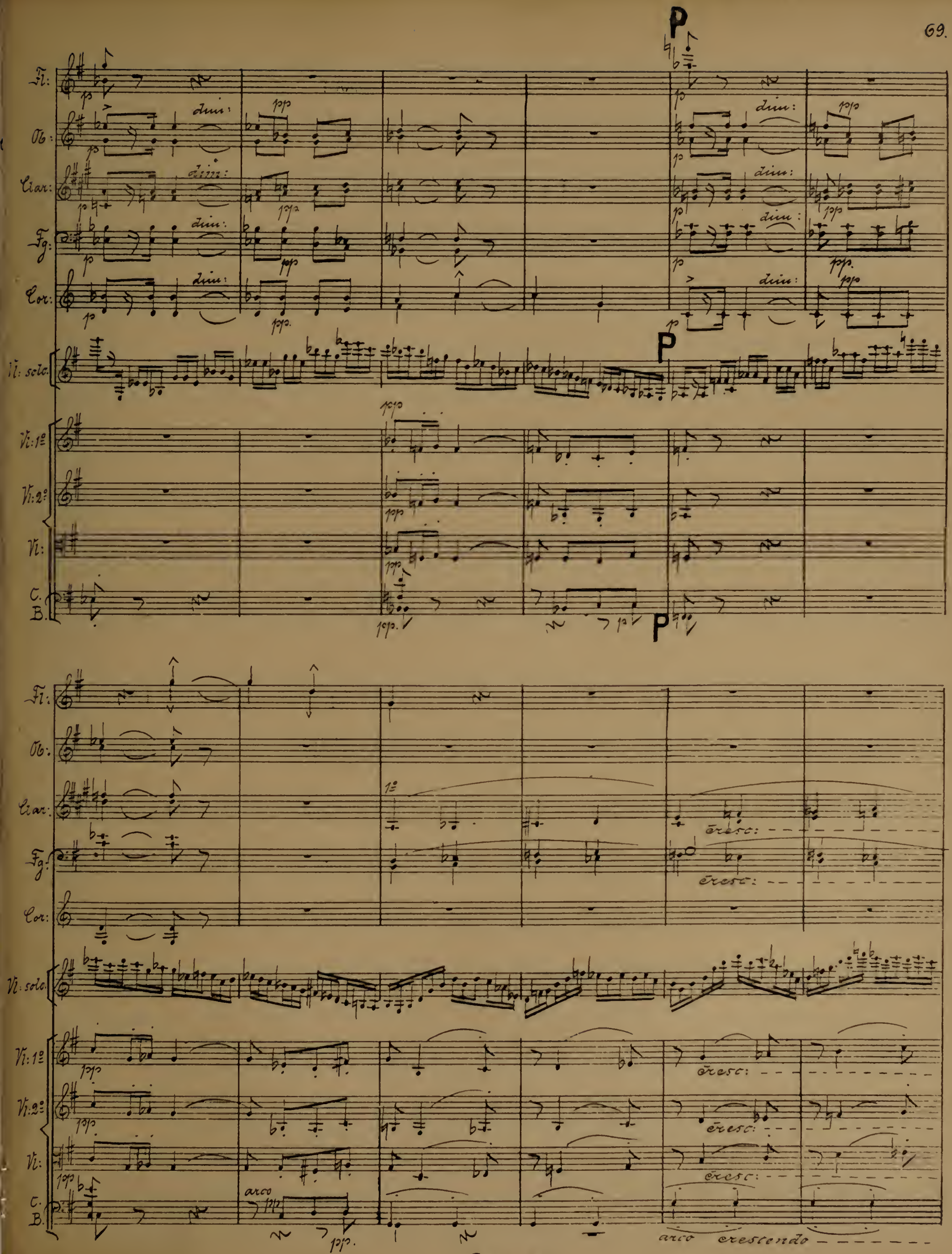
Vl: 1e
espress:
Vl: 2e
Vl:
espress:
C. B.
a Tempo.

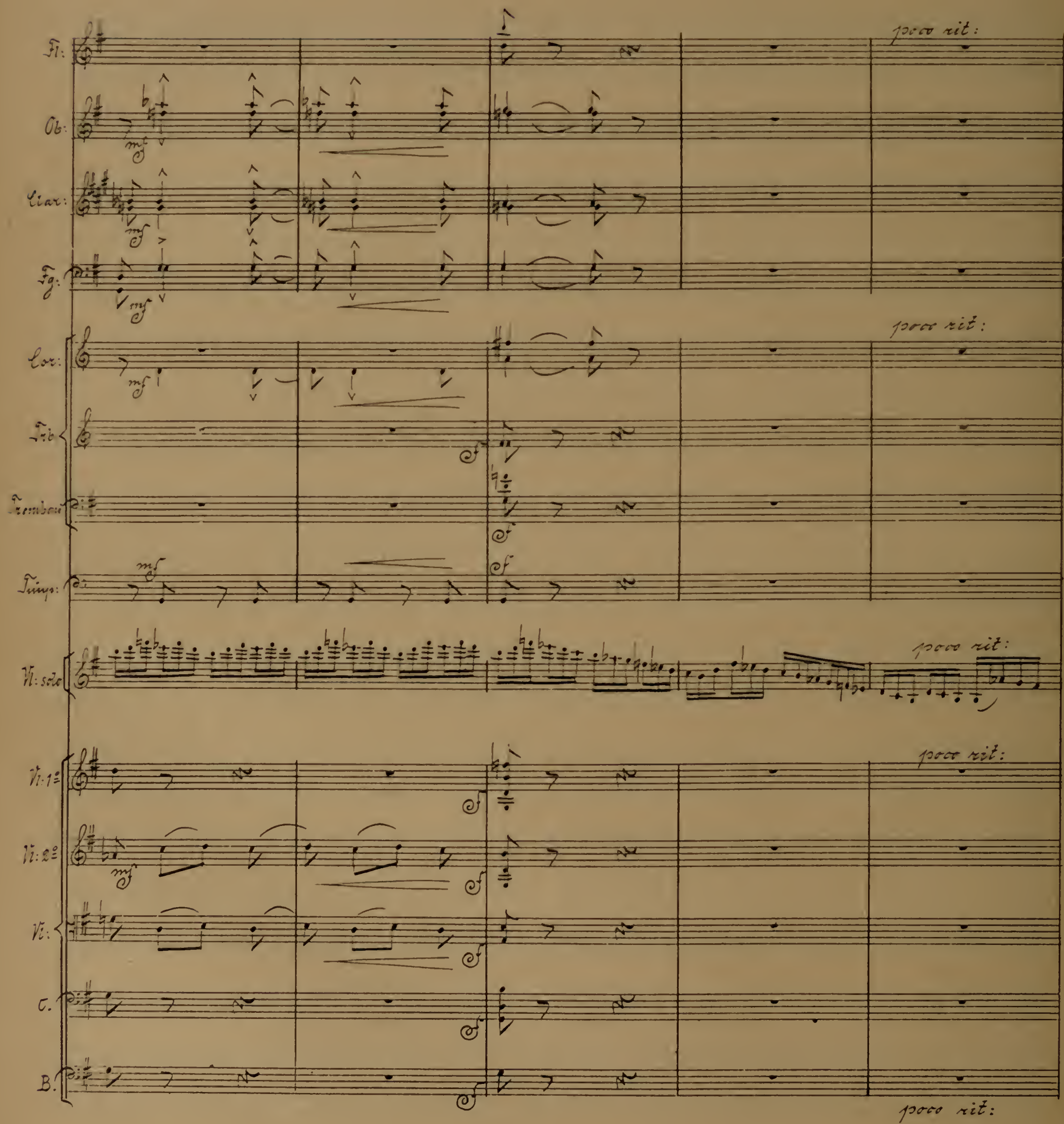

Fl:
Ob:
Clar:
Fg:
Cor:
Vl: solo
espress:
Vl: 1º
Vl: 2º
Vl:
C.
pp
pizz
a piacere
M.
a Tº
sf
a tempo.
B.


Fl:
Clar:
Fg:
Cor:
Vl: solo
largamente
Vl: 1º
Vl: 2º
Vl.
C.
B
molto rall:
a Tempo
p legg:
arco
molto rall: pp
a tempo.


N
Fl:
Ob:
Clar:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
legg: pp.
pizz.
N.
Fg:
legg
pp
arco.


Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C. B.
pp
p
1º
semp: pp:
pizz
pizz


P
Fl:
Ob:
Clar:
Fg:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C. B.
dim:
pp
p
1º
cresc:
arco
arco crescendo


Fl:
Ob:
Clar:
Fg:
Cor:
Trb
Trombone
Timp:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
poco rit:
mf
f

Animato.

Fl:
Clar:
Fg:
Cor:

Animato.

solo

espress:

Animato

Vl: 1°
Vl: 2°
Vl:
C. B.

unis:

div:

R.

Fl:
Ob:
Clar:
Fg:
Cor:
Trb:

R

Vl: solo

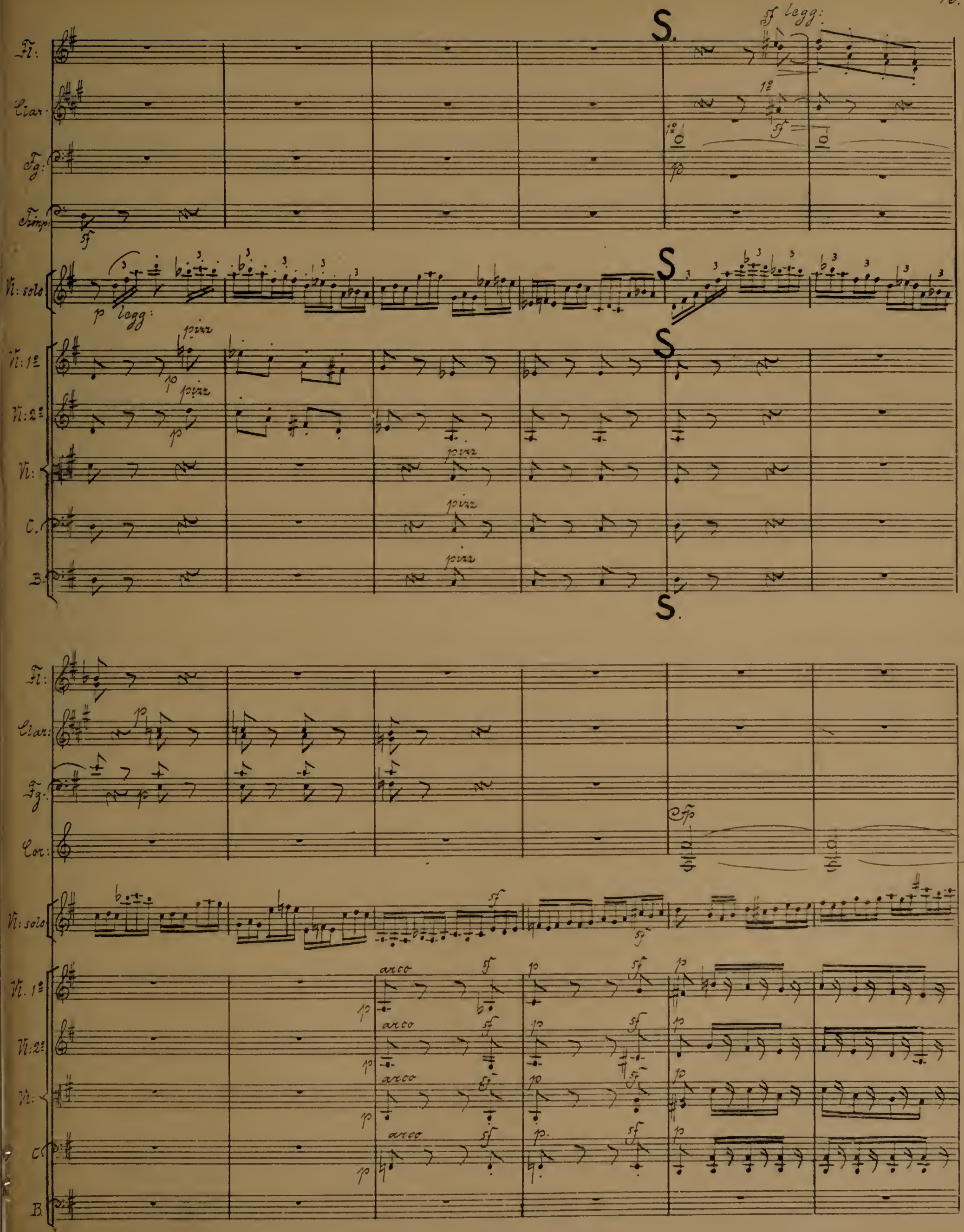
Vl: 1°
Vl: 2°
Vl.
C. B.

R.

a/2.

Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
3 Trombon:
Timp:
Vl: solo
Vl: 1º
Vl. 2º
Vl:
C.
B.

Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.


Fl:
Clar:
Fg:
Timp:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
S.
legg:
pizz
arco
Cor:

Fl: — rall: molto.

Ob:

Clar:

Fg:

Cor: — rall: molto.

Trb:

3 Trombones — a/3

Timp. — Solo

Vl: solo — rall: molto.

Vl: 1e — sempre p: — eres — cen — do — rall: molto

Vl: 2e — sempre p: — eres — cen — do —

Vl: — sempre p: — eres — cen — do

C. — sempre p. — eres — cen — do —

B — eres — cen — do — rall: molto.

Tempo 1º

Clar.

Fg.

Cor.

Timp.

Tempo 1º

Vl. solo

Vl. 1º

Vl. 2º

Vl.

C. B.

T.

brillante.

Tempo 1º

Fl.

Ob.

Clar.

Fg.

Cor.

Trb.

solo

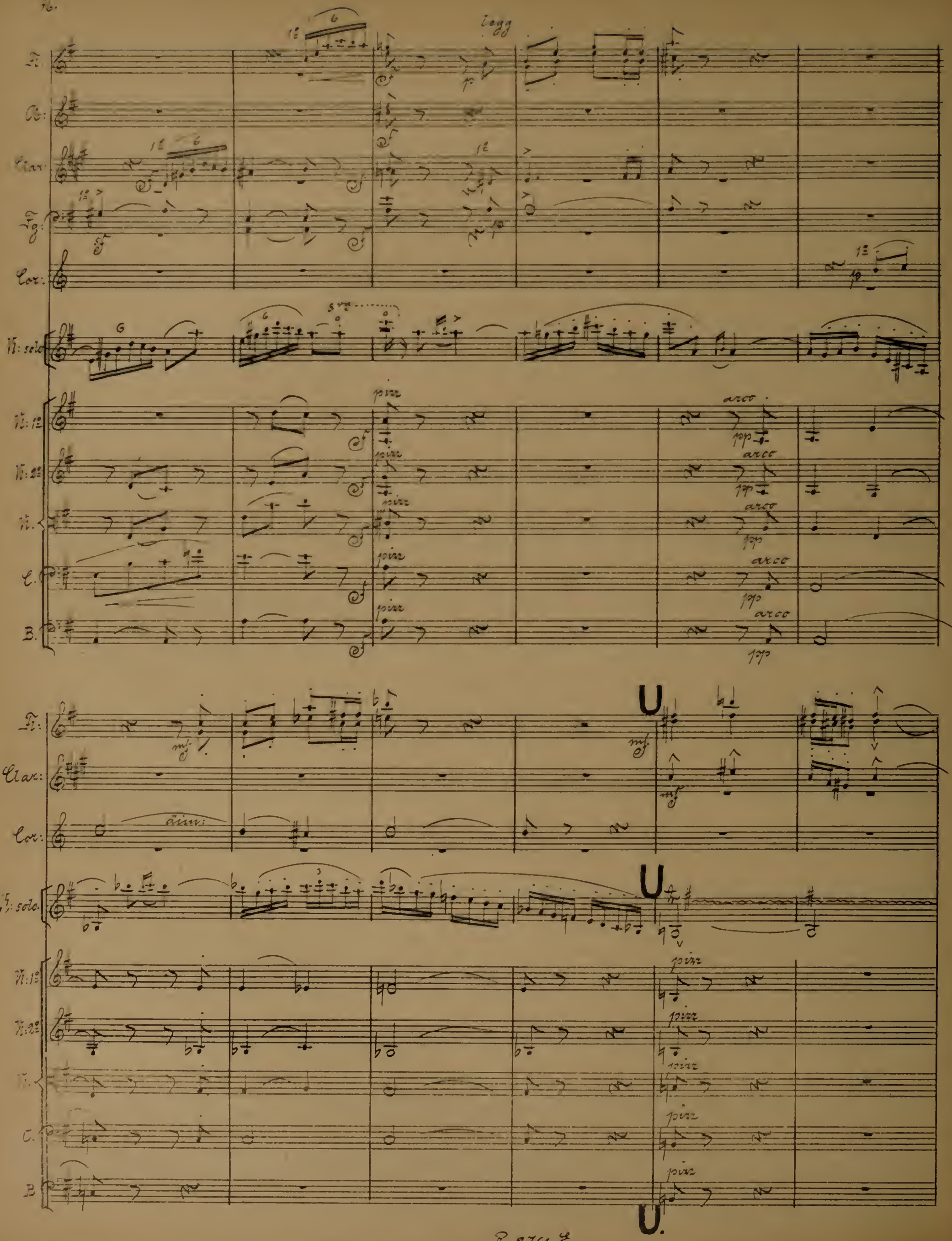
Vl. 1º

Vl. 2º

Vl.

C. B.

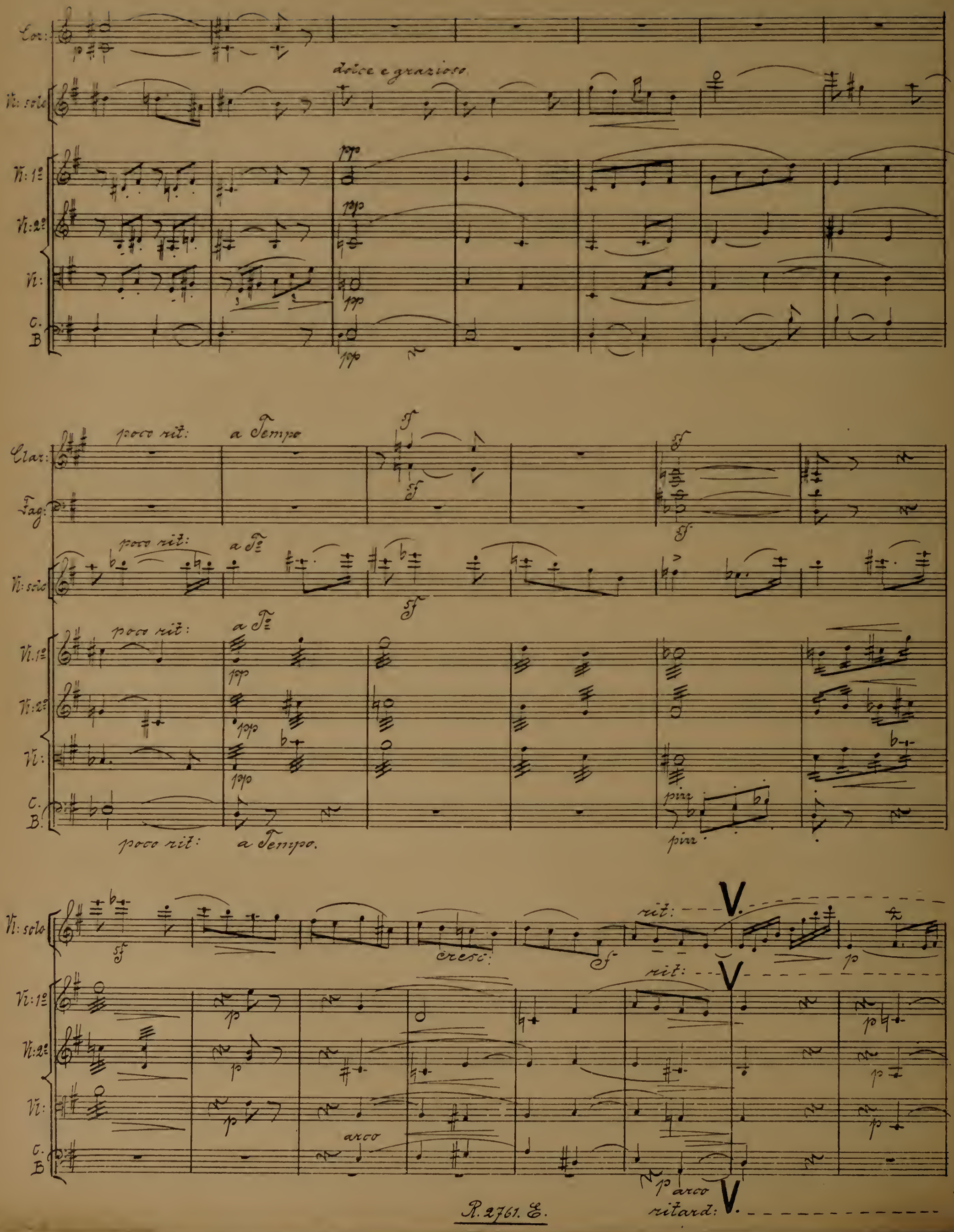
p grazioso


Fl.
Ob.
Clar.
Fg.
Cor.
Vl. solo
Vl. 1º
Vl. 2º
Vl.
C.
B.
legg
pizz
arco
dim.
U

Fl.
Ob.
Clar.
Fg.
Cor.
Timp.
Solo
Vl. 1º
Vl. 2º
Vl.
C. B.

a Tempo.

Fl.
Ob.
Clar.
Fg.
Cor.
Vl. solo
a piacere.
a Tº
espressivo
espress:
Vl. 1º
Vl. 2º
Vl.
C. B.
arco.
a Tempo.


Cor:
Vl: solo
dolce e grazioso
Vl: 1º
Vl: 2º
Vl:
C. B
pp
poco rit:
a Tempo
Clar:
Fag:
sf
a Tº
pizz
cresc:
f
rit:
V.
p
arco
ritard:

a Tempo.

Fl:

Ob:

a Tempo.

Vl: solo

crescendo

a Tempo.

Vl: 1º

Vl: 2º

Vl:

C. B.

arco

arco.

Fl:

Ob:

Clar:

Fg

Cor:

Trb.

3 Tromboni

1º 2º

3º

a/3

Timp:

Vl: solo

pizz

arco

Vl: 1º

pizz

arco

Vl: 2º

arco

Vl:

pizz

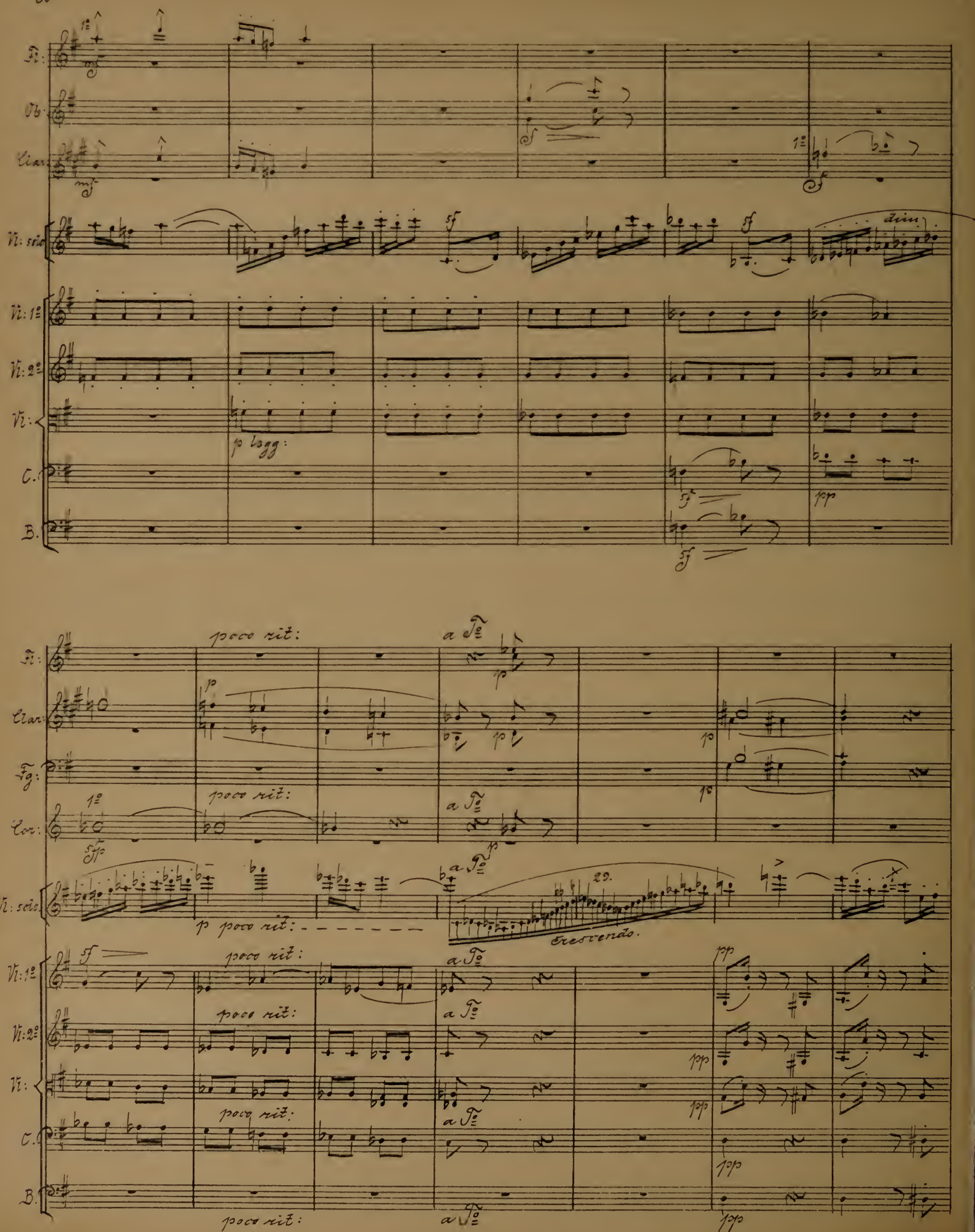
arco

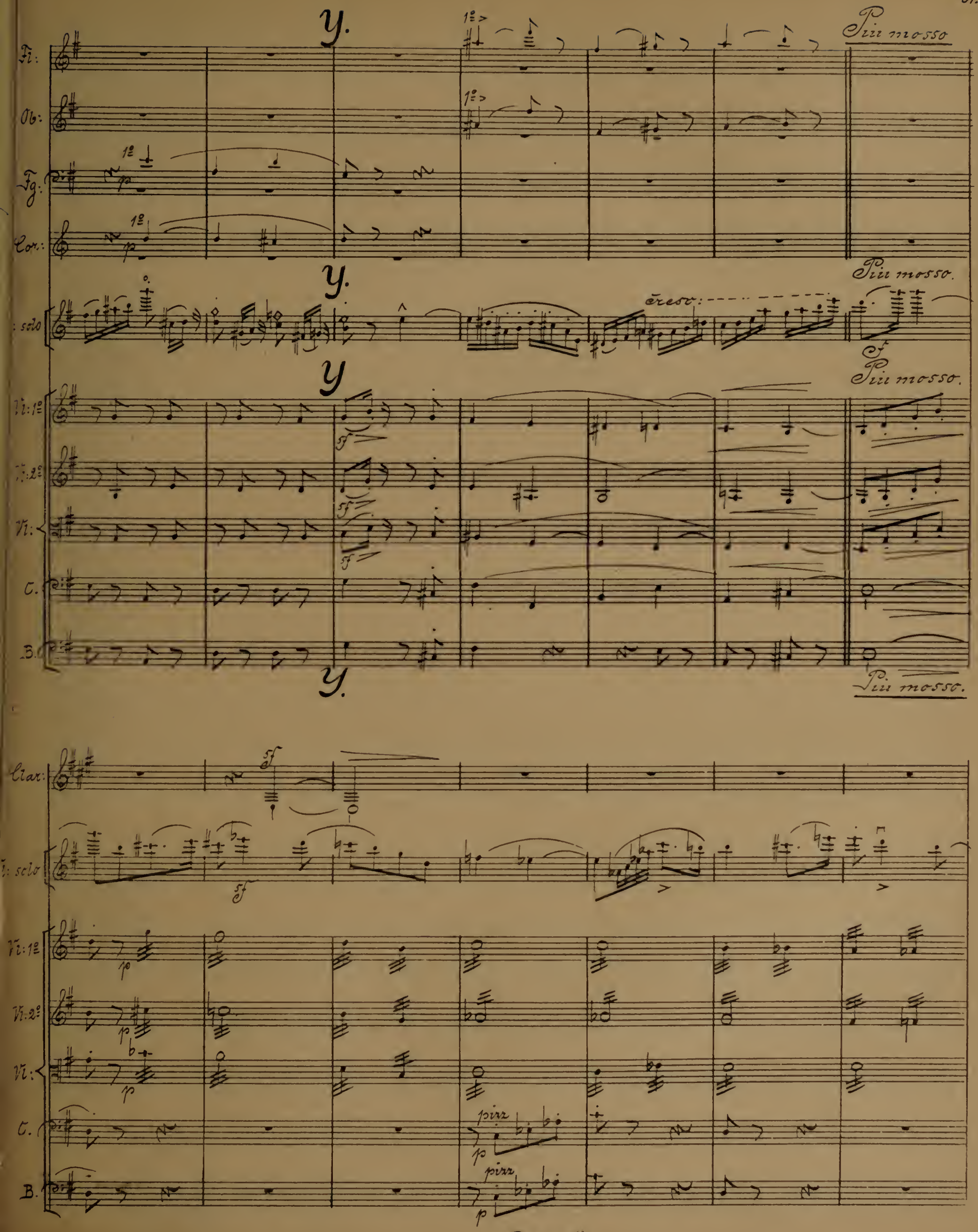
C. B.

pizz

legg:

legg:


Fl:
Ob:
Clar:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
p legg:
dim.
poco rit:
a Tº
Fg:
Cor:
p poco rit:
29.
crescendo.


Fl:
Ob:
Fg:
Cor:
Vl: solo
Vl: 1º
Vl: 2º
Vl:
C.
B.
Clar:
Y.
Più mosso
cresc:
pizz

Ob: p cresc:

Clar:

Fg: p cresc:

Cor: p cresc:

Vl: solo cresc:

Vl: 1º poco cresc:

Vl: 2º poco cresc:

Vl: poco cresc:

C. B. pizz. poco cresc:

Fl: p

Ob: p p

Clar: p p

Fg: p p

Cor:

Timp: pp

Vl: solo f 5 5

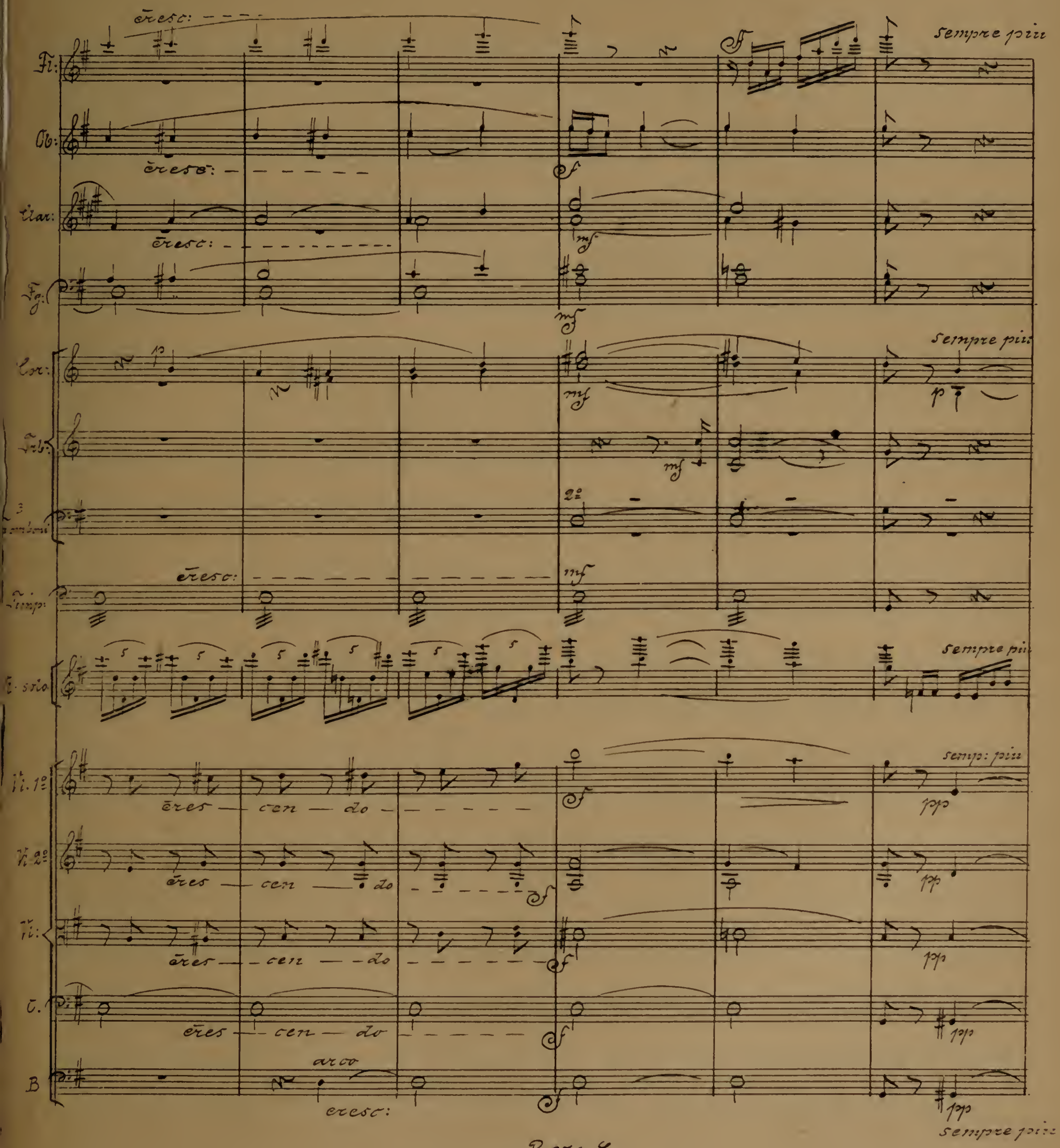
Vl: 1º fp

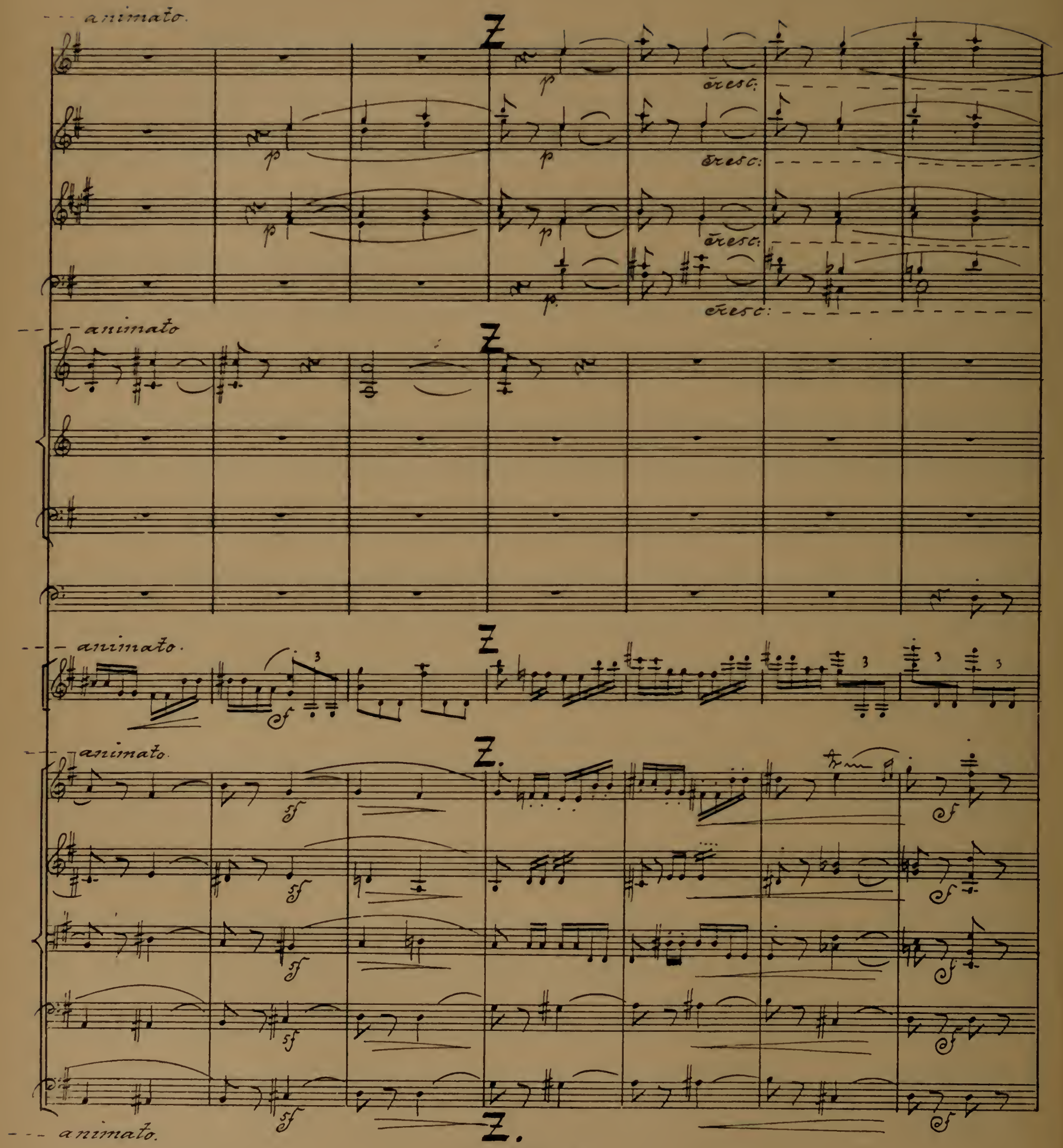
Vl: 2º fp

Vl: p

C. arco mf fp

B. arco mf pizz


cresc:
sempre più
Fl:
Ob:
Clar:
Fg:
Cor:
Trb:
Timp:
Vl. solo
Vl. 1º
Vl. 2º
Vl:
C.
B
arco
cresc:
sempre più
sempre più
sempre più
sempre più
ēres — cen — do
ēres — cen — do
ēres — cen — do
ēres — cen — do


animato.
Z
p
cresc:
animato
Z
animato.
Z
animato.
Z.
sf
animato.
Z.

Stringendo --- al ---- Fine.

mf

mf

mf

mf

Stringendo ------ al ----- Fine.

mf

p

p

crescendo

Stringendo --- al --- Fine

Stringendo - al Fine

mf

mf

p

mf

mf

Stringendo al Fine.

Fine.